

THE
OXYRHYNCHUS PAPYRI

PART XXV

LOBEL, TURNER

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THE
OXYRHYNCHUS PAPYRI
PART XXV

EDITED WITH TRANSLATIONS AND NOTES

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PREFACE

THE bulk of the work in this Part has been done by Mr. Lobel. He has identified, assembled, and commented on the fragments of Doric comedy 2426-2429, of Simonides 2430-2434, and recognized a fresh scrap of Callimachus, 2437. Turner has contributed the column from the *Acta Alexandrinorum* 2435 and, in collaboration with Professor R. P. Winnington-Ingram, the verses with musical notation 2436. Our gratitude is again due to Mr. John Rea for compiling the index, and to U.N.E.S.C.O. for a continued grant of five hundred dollars towards the cost of publication. As always, the Oxford University Press has given of its best in the printing.

E. G. TURNER
T. C. SKEAT
*Joint Editors of the
Graeco-Roman Memoirs*

October 1958

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¹ All dates are A.D. unless otherwise noted.

NOTE ON THE METHOD OF PUBLICATION AND ABBREVIATIONS

THE method of publication follows that adopted in Part XXIV. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed, in the case of the new literary texts edited by Mr. Lobel, slightly below the line. Elsewhere the dots are printed on the line. Furthermore, in the new literary texts, corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [] indicate a lacuna, round brackets () the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [] a deletion, the signs ' ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, *Greek-English Lexicon* (ninth ed.). It is hoped that any new ones will be self-explanatory.

NEW CLASSICAL FRAGMENTS

2426. LIST OF PLAYS BY EPICHRMUS

The titles of five plays of Epicharmus and one of Deinolochus, which the context makes it reasonable to suppose was credited to Epicharmus, are easily identified in the scrap published below. The mixture of accusatives and nominatives and the introduction of one of the titles by the word *ἐπι*, to say nothing of *ἡδὲ*, if that is rightly recognized in l. 4, make it obvious that this was not an ordinary list in prose. The probabilities appear to me to favour its being composed in iambic trimeters¹ but trochaic tetrameters are not *prima facie* ruled out.

The hand is an angular upright uncial perhaps to be dated in the second century.

<p>] ομαθευτηραν' οδυσεε. [</p> <p>] *τεροσμεναντομολες. ρ. . . [</p> <p>] γος. επι. ηδεια. [</p> <p>] . . . [] ακρ' ηδ. [</p> <p>5] πππαππ [] πππαππ []</p> <p>] ερονξ. []</p>	<p>Π]ρομαθεα η Π]ιρ(ρ)αν' Οδυσεε. [</p> <p>]τερος μιν ανδρ]ολος . . ρ. . . [</p> <p>ναυ]αγος' επι Μ]ηδεια []</p> <p>] . Η[ε]ρ]εακ τ' ηδ. []</p> <p>] πππαππ [] πππαππ []</p> <p>επι] τον ζω]ετηρα</p>
--	---

1 [, a trace on a single fibre. There is more scattered ink on the same fibre farther to the right. No verification will be possible 2 Between *c* and *o* the lower part of *c* or *e* followed by what might be the middle of an upright 3 The second letter after *o* apparently fits-topped 4 Of *ρ* only the start of the left-hand stroke 4 Between ' and ' possibly a thick or cancelled *ε*, but this is not very satisfactory 5 Of *ρ* only the right-hand upright might be the left-hand upright of *η*, *ν*

1 If I am right in supposing that these lines contain iambic trimeters or trochaic tetrameters, *-εα η* will scan as two syllables, *-υ-*. There is no point in inquiring whether this is better regarded as a synalophe of *-ε η* or a scriptio plena of *-ε η*. Verses of this character are often technically poor.

Προμαθεα η Πηρρα: ancient quotations of Epicharmus exhibit the titles *Πηρρα*, *Προμαθεα*, *Πηρρα και Προμαθεα*, and perhaps *Πηρρα η Προμαθεα* (fr. 121, 116, 114, 118 K). It is natural to suppose that only one play is referred to, the same as that called *Προμαθεα η Πηρρα* here. See 2427 fr. 1 note.

1 seqq. I suppose something like *'Οδυσεας δος αν αντερος μιν ανδρ]ολος αντερος δε ναυαγος*, cf. fr. 100 seqq. K. There is no reason to assume greater losses at the beginnings of ll. 1-3 than ll. 101, 102, but I can make nothing of the traces after *αντερος* which satisfies the requirements assumed. Since *ανδρ]ολος* is never itself oxytone, *-ε* must imply an enclitic, but *ε* was not written, though *ε* or *ε* may have been.

1 A list in trimeters of Callimachean pieces, published by Reitzenstein from the Paris MS. Supp. gr. 1095, is in *Hermes* xxvi 308. But that composition is ascribed to a date later by many centuries than 2426. I can adduce no other exactly comparable list but the *ἱμεμερος Ελληνικος* of Hellanicus (Athens. xiv 639e) suggest that versified catalogues have a long history in Greek. Apollodorus, in view of his work on Epicharmus, on the one hand, and his versified chronology, on the other, might be reasonably considered for the authorship of 2426, but I see no way of attempting to verify this guess.

Fr. 16

]η[
]αν[
]μηρ[
], τερ[
 5]μοσιωνικαμ[
]αυτεϊσαφωικ[
]ραπιλωεασι'ωφω[
]ορτυ'ενφαμ'ι'δθ[
]λει'οτιδεγεγενη[
 10]βδικομητικακο[
]ατοπρακε[
], οπιπνοχα[
]κεν'οτοπρωσι[
]αν'ενηκε'ω[
 15]λογα'κα[

Fr. 16 3 Or ε[4], the upper part of an upright cross-bar and a trace of the stem of γ or τ [12], the right-hand end of the lower left-hand part of a letter like ε [3], the right-hand end of a cross-stroke slightly below the tops of the letters 5 [1], the lower part of a stroke ascending to the right, α or λ 13 Of β only the upper part; ο possible The accent on α perhaps deleted

Fr. 17

], η[
], . [.] τ[
], δρθ[
]μν[
 5]εικακ[
]ρεο[

Fr. 17 Perhaps to be associated with fr. 15, 16, 18 1 [1], a trace of the foot of an upright 2 [.], a cross-stroke as of γ, τ, followed by the lower left-hand part of a letter like ε [3], the right-hand end of a cross-stroke slightly below the tops of the letters 5 [1], the lower part of a stroke ascending to the right, α or λ

Fr. 18

]ουεμ[
]λαρεικ[
]ητωνη[
 5]τελεγε[
]ουα[
], νιθ[
], ιθι[
]θ'εα[
], αλλ'εα[
 10]ρεκαχα[
], . [.] [.] [

Fr. 18 Perhaps to be associated with fr. 15-17 6 [1], perhaps only offsets 7 [1], the overhang of ε, ο, or the like 9 [1], the upper part of an upright sloping slightly to right, e.g. ρ

Fr. 19

], . [.] [
], α[.] σ[
]λησ ο[

Fr. 19 1 A dot on the line followed by the lower part of an upright 2 [1], the right-hand part of a cross-stroke about mid-letter level Before ε the foot of an upright

Fr. 20

], . [.] [
]β'οιδ'ο[
], εναριστα[
 σπαρη
]καπροβατου[
 5], 'α'ενεσεγαρον[
], τουφορα'ενεπιστα[
]ερηταλλ[

Fr. 20 1 Of the last letter a nearly horizontal stroke on the line 3 [1], the lower end of an upright descending below the line [1], the start of a stroke ascending to right 4 [1], the start of a stroke ascending to right 5 [1], perhaps the tip of the upper right-hand arm of ε, χ 6 [1], the end of a stroke descending from left

Fr. 21

]βο[.] [
]εμα[.] [
]εμ'ε'θ[
]παβην[
 5], . [.] [
]ωνβα[
], . [.] [

Fr. 21 1 [1], a dot below the line 2 [1], the start of a stroke rising to right, e.g. λ, χ 3 [1], a dot below the top of the right-hand side of σ 4 [1], a dot on the line 7 [1], a letter with a horizontal top

Fr. 32 col. ii 1 Above η to left the lower end of a stroke in the margin descending from left Above ϵ (inserted later by the original hand) the base of a circle resembling a 'short'

Fr. 33 3... [a trace of the bottom of a letter off the line, e.g. ϵ , followed by the foot of an upright 4], γ or τ

Fr. 34

].
]χρρηε[
]κελαμ[
].ορυ.[

Fr. 34 1 The lower part of a stroke descending with a slight curve to left below the line, followed by the start of a stroke rising to right 4], the upper right-hand arc of a circle, e.g. β], the start of a stroke ascending to right, ε probable

Fr. 36

]]
]εψ
]]
]]
]]

Fr. 38

]ομα[
]. ...]
] δω[

Fr. 38 2], an upright

Fr. 35

]ε[
]αδρ[
]δφσϵ[
].ργφ[

Fr. 35 2], a trace level with the tops of the letters 3], the tail of a stroke descending from left, perhaps κ rather than λ], a dot below the line, perhaps the start of a stroke rising to right 4], a dot level with the tops of the letters For γ perhaps ϵ or δ From the position of " it would be inferred that ϕ was part of a diphthong

Fr. 37

].
]λα[
].οττ[

Fr. 37 3], an upright, σ possible

Fr. 39

]]
]]
].ρ []
].αλλ[...]
5]ετι: []
]ρερω: []
]]
]. []
]αυερα.[]

Fr. 39-40 look as if they belonged to the same neighbourhood but I cannot arrive at any conclusion about their relative positions

Fr. 39 3], perhaps the base of ϵ but the surface is damaged and there may be parts of two letters of which the first would be ϵ or ϵ The loop of ρ is lost and ϵ is not ruled out 4], the lower part of an upright 8]η or]τ,] μ

Fr. 42

].
]ητο.[
]εχαιδ[
]καυτ.[
]ωεργε[
5]ουμα[
]αλλατ[
]...[

Fr. 42 1], the left-hand edge of an upright 3], the start of a stroke rising to right 7 The right-hand stroke of ϵ or λ followed by the apex of α , δ , or λ and this by what suggests the upper part of the back of ϵ

Fr. 40
Col. i.]
Col. ii.]

].
]]
]]
5]]
]]
]]

Fr. 40 Col. ii 4 There is a dot below ϵ not accounted for 5 $\alpha\epsilon$ or $\alpha\eta$ After ϵ the top left-hand side of α , δ , or λ

Fr. 41

] []
] []
]]
5]]
]]
]]
]]
]]
10]]]
]]
]]

Fr. 41 to *μαργ*. Before ι perhaps σ or α Above ϵ apparently the top left-hand arc of a circle 11 *μαργ*. Above τ an upright, part of a suspended letter η or η Perhaps $\epsilon\eta\eta$

Fr. 55	Fr. 56
][μ[	][ρ[
][κ[	][μ[
][ν[	][λ[
][α[	][ε[
5][ε[	5][δ[
][κα[
Fr. 57: Only the lower hook [of the left-hand end of a horizontal stroke on the line 2], the upper end of a stroke ascending from left [of the start of a stroke rising to right, a	
Fr. 58	Fr. 59
][α[	][τ[
][ρ[	][ε[
][γ[	][μ[
][κα[	][μ[
5][λα[	5][ε[

Fr. 58 1], and [of the feet of uprights 3], a dot well below the line 4], the lower part of an upright

Fr. 59 1], the foot of an upright at some distance from τ, perhaps τ 3], an upright with a trace to its left about half-way up; either], or], or],

Fr. 58 (a) Col. i 6 marg. I take this more probably to mean 'the sign χ was not in Theon's copies', i.e. in their margin, (cf. e.g. Schol. Pind. *Pyth.* v 124 τὸ δὲ χ ἐν Ε, τὸ δὲ ρυαίων ἐν Δ, G, Q) than 'the letter χ was not' in their text. Examples of the sign in these fragments at fr. 54 ii 4, 7.

(b) 2.]ν[: φησὶν ἰερῶν is cited from the *Κωμαραὶ* of Epicharmus (Heusch. in v, fr. 86 K), but I see no great likelihood that it should be recognized here. The accentuation of the papyrus implies a diminutive of dactylic form. If φησὶν is substituted in the quotation, an unknown, though perhaps theoretically possible, noun arises in company with which ἰερῶν has no evident suitability. When it is remembered that the *Κωμαραὶ* is also called as *Κωμαραὶ ἢ Ἰθακροί*, it is a reasonable guess that the *τοῖς* (ἐνταύθα Heusch.) was to call Heracleus φησὶν.

The only recorded word I find which fits the indications is the late *λεπίον* (for *λεπίον*).

3 Perhaps εἰρησ' εἰ. If I have rightly located fr. 51 (d), (e), (f), there is no possibility that this line stood on the left opposite fr. 51 (a) 14. The fibres do not run across, but this by itself would not be enough to disprove it, since there might have been a 'joint' in the gap. But the bottom of the column falls too high.

4 η[ε: cf. fr. 28, 4. I suppose η εἰδ[. . . Similarly ηε' fr. 12 (a) 2.

Fr. 54 i 3 Both accents seem to be in the same hand and nothing denotes a preference for one over the other. Some Doric adverbs (of place), perisponchon according to ancient grammatical doctrine, are reported to appear as oxytone in medieval MSS. If this fact has any significance, I should doubt whether it had any relevance here, since -ον (-ον, -ον) can hardly be one of them.

5 cf. fr. 41, 4.

7 marg. It might at first be thought that μ[διαπεισέ(α) τὸ α. contained a recommendation to take the complex of letters at the end of the line, of which the most probable reading is εχρησασ[], but little as I can make of the first part of this, I am still less able to see any plausible alternative articulation, which is by implication rejected. Besides, in ancient grammatical usage, the opposite of διαπειν in this sense is ordinarily expressed not by δλον but by ἐν, ἐν ποσειδ, ἰπ' ἐν ἀκούειν, καθ' ἐν ἀναγγυλάκειον or the like. It must therefore be considered whether διαπεισ[α here does not mean 'construe a word separately from its immediate neighbours', though since we have not the context this interpretation cannot be verified.

On any theory I find a difficulty in understanding the form of the sentence, since διαπεισέ(α) refers to the activity of a commentator, whereas ἀλλὰ δλον . . . τὸ(α) λέγειν, 'the tenor of what he says in this passage', would in ordinary grammatical usage refer to the author.

I cannot make any guess at the three letters after δλον, except that the second appears to be β or ρ. If ρ is not τὸ(α), they might attach to it. Similarly λέγειν might be divided λέγει ν[β, but what the isolated μ, for which there is room after β, means I have no idea.

8 ε' ο' are presumably part of the reading. If Theon were being quoted for a reading, the order οἴνω θέλω would be expected.

ii 5 εχρησασ[] is close to the beginning of the line to its right, in the position where the name of a character might be written. It appears to be in the same hand as the marginal note at i 8.

Fr. 57 It is possible that these beginnings of lines are part of fr. 54 ii. The fragment can be so placed that the tail of the α in 54 ii 4 is found in the ink before the ε in 57, 6, giving αἴερε in this line and, e.g., τ(α)β[in the next. But the point of attachment is narrow and though I think I can follow the fibres across over a wider front I cannot be sure of it. I do not know what could be made of αἴερε so accented.

2428. DORIC COMEDY

Though there is only one unambiguous piece of evidence that the following scraps (shown by the occurrence of the 'colon' in fr. 2 to contain dialogue) are in Doric, namely, the accentuation of $\sigma\gamma\omicron\gamma\epsilon\iota\varsigma$ in fr. 1, 4—a second probable but not certain piece is $\tau\upsilon$ in fr. 2, 5—not much hesitation will be felt about attributing them to a writer of Sicilian comedy. The likeliest I suppose to be Epicharmus but I have not identified any known line of his.

The hand is a well-executed example of a fairly common type of medium-sized upright rounded uncial, represented by, e.g., 1362, P. Ryl. 482, &c., and attributable to the late first and early second centuries. I should place this specimen in the second. The lection signs may be by the writer, as the correction at fr. 2, 4 appears to be.

2428. DORIC COMEDY

Fr. 1

]ην. μω[
]δισκλεσκον[
]νεφλεσ[
 5]συχρεΐσίδω[
]αληγηδη[
]... εε[
]εν.[
]τοι.[

Fr. 1 1: Between ν and μ a flat stroke on the line; if a serif, larger and flatter than most Of ω only the left-hand stroke 6]... , the upper part of a stroke descending in a slight curve to right, the top of an upright hooked over to left, the upper end of a stroke descending to right, an isolated dot like the upper dot of the 'colon' dividing speakers, the top and a trace of the foot of an upright abnormally close to ϵ 7], the upper left-hand arc of a circle 8], an upright], the upper left-hand arc of σ or ς

Fr. 1 Perhaps ends of lines, e.g. *διδυκεσκον βλωρ, συχρεΐσίδωρ, αληδη γηγηδων*. There is a certain congruity between the first and third of these and the presumed references to old age in fr. 2 but I see no external evidence which points to their having belonged to the same column.

Fr. 2

]ι[
]σοε[
]λλωπ[
]δ'ε
]ου||τογη[
 5] τυγημα. [...]. φ[
]ρημΐσιστουτο.τη[
]ε:π. [...]:ωντω'α.[

Fr. 2 5], on the line a trace like the turn-up of ϵ], the left-hand arc of a circle], the base of ϵ or ς , followed by what now looks like a complete γ but may be a damaged τ 7], the left-hand arc of a circle], the foot of an upright

Fr. 2 4 seq. Perhaps $\tau\upsilon$ ($\tau\upsilon$ $\tau\upsilon$ $\gamma\eta$ $\rho\alpha\epsilon$. . .) $\tau\upsilon$ $\gamma\eta$ $\rho\alpha\epsilon$ [-
 7 Perhaps $\tau\upsilon$ ($\tau\upsilon$); If $\tau\upsilon$, part of τ should be visible.

Fr. 3

.
]...[
].γαρ[
]ερα[
].γρ[
 5]αιτε[

Fr. 3 1 The foot of a seriffed upright, followed by the start of a stroke rising in a curve to the right, probably μ 2], the right-hand arc of a small circle off the line 4], τ or possibly γ

Fr. 4

]εστ[
]πολλο[

Fr. 4 2], an upright

Fr. 5

].ε[
].εγ[
]...[

Fr. 5 1], the bottom left-hand arc of a circle; μ among the possibilities 2], an upright 3], the right-hand end of a cross-stroke as of γ

Fr. 6

].ε[
]ε...[
].εβ[

Fr. 6 1], an upright 2], ο or ε 3], the lower right-hand arc of a circle

Fr. 7

]α[
]των[
]νω[

Fr. 7 2], an upright or slightly concave stroke

2429. COMMENTARY ON EPICHARMUS, 'Ὀδυσσεὺς ἀντόμολος AND ANOTHER PLAY?

In *Mitteilungen aus den Papyrius Erzherzog Rainer* v there was published a fragment ascribed on internal evidence to the 'Ὀδυσσεὺς ἀντόμολος of Epicharmus. This ascription is now confirmed by the recurrence among the lemmata of the commentary published below of lines there found together with a line quoted by Athenaeus as from that piece.

The relation of our commentary to the scholion preserved in the upper margin of the Rainer papyrus is touched on in the note on fr. 1 (a) ii + 1 (b) 24, its relation to the Epicharmus commentary of Apollodorus I see nothing to indicate. It is not certain that the whole of what is preserved refers to the same piece. Frs. 6 and 7 may well refer to another.

The general character of the exposition is similar to what is ordinarily found in such *ὑπομνήματα*, a mixture of lexical, critical, and interpretative notes. The layout, that is, the method of distinguishing lemma and comment, is more than ordinarily elaborate, though none of its single features and perhaps not the use of all in combination is unique. The method is in principle as follows: Between the end of each lemma and the beginning of the comment on it there is a blank space. Between the end of each comment and the beginning of the next lemma there is a colon (:, cf. e.g. 856. In PRIMI 17 ÷, in 2258 :-, is used instead). Further, every lemma occurring at the beginning of a line (whether it starts there or runs over from the line before) is marked by making it project slightly to the left. Every lemma starting within the line is marked by a paragraphus under the beginning of the line in which it starts. Quotations other than lemmata are not distinguished.

The hand is small, with many ligatured letters and other cursive characteristics, of a type often found in marginalia. It may be compared with the marginalia in 841, 1284 and assigned to the later second century.

Fr. 1 (a) Col. iii

Fr. 1 (c)

]. . . [. . .] []
] ρηνοτικα[]
] οσαθηρη[]
] μερικιαται[]
 5] βασσον στρα[]
] αλληλαραιο[]
] ποτακτουρη[]
] βασοοχημω[]
] λευτερημη[]
] . . .]
] κων . . .]
] κιαποικουρη[]
] ρι' εβατοσεχ[]
] οδοστοιςτρα[]
 15] δεδρηδες θυη[]
] βαοετρα[]
] . . . [. . .] []

] απονορη[]
 β[.] αν ομοι[]
] . . . [. . .] : μητικη[]
] ασητεοσεστου[]
 5] ετρακαθενοαι[]
] λαφεισθηρον παρη[]
] μενογαρκαθεθηρη[]
] ειασολααδουσαι[]
] τοισεσβαι τοισελοστη[]
 10] πεφολαχθαικαπαρηρη[]
] παρη' υμνοτικα[]
] τασεφωρηνοτικα[]
] εσικτρον αυθηρηου[]
] κιαπαροδοικασημη[]
 15] οδοτικα' ακασκορη[]
] δοκιμωτη διαβα[]
]

and the present appearance of the ink may be deceptive. η is followed by a dot level with the tops of the letters and this by a blank space of about one letter. The next would naturally be taken for ν , after which there was a blank space if the succeeding sign is the upper angle of ϵ but not if it is the upper angle of a σ or μ . ϵ . . . an angle like that of the upper right-hand side of a followed by the tops of two strokes, the first slanting upwards from left to right, the second nearly vertical Of ϵ only the loop, which is unusually small Before $\epsilon\tau$ two dots one above the other; not apparently: $\epsilon\tau$ the last letter must have been very small or narrow I cannot rule out $\epsilon\tau$ 5 ϵ . . . or ϵ For] I cannot rule out]
 6 After ω a dot on the line and at an interval the tail of an upright descending below the line; these appear too far apart for combinations like $\epsilon\tau$, $\alpha\eta$
 After μ apparently the extreme bottom of a loop, as of α , ϵ , δ , ζ , followed by the start of a stroke rising to right
 7 Above the line, between σ and ν , there is ink which is perhaps to be interpreted as an acute on σ with its upper end touching the tail of a letter descending from the previous line 8 . . . a short horizontal stroke, level with the tops of the letters, with a trace of a stroke descending

Fr. 1 (a) Col. iii

Fr. 1 (c)

]. . . [. . .] []
] ρηνοτικα[]
] οσαθηρη[]
] μερικιαται[]
 5] βασσον στρα[]
] αλληλαραιο[]
] ποτακτουρη[]
] βασοοχημω[]
] λευτερημη[]
] ητη αριθμη[]
] κων . . .]
] κιαποικουρη[]
] ρι' εβατοσεχ[]
] οδοστοιςτρα[]
 15] δεδρηδες θυη[]
] βαοη κυρα[]
] και . . .] []

] απονορη[]
 β[.] αν ομοι[]
] . . . [. . .] : μη τι κερ[]
] αδωθεν δετι τοση[]
] φηται καθ' εν ομο[]
] λα φανει θημην παρη[]
] μεκου γαη οδη καθ' Ομηρου[]
] ειω δ' Ελληνας 'Οδυσσε[]
] τοις ερεσθαι τοις δελοσις η[]
 10] πεφολαχθαι και παρηρη[]
] παρη' Ομηρου[] μη ποδ τσε και Τη[]
] ται εδωθον' μη ποδ τσε και[]
] δε ελεχρον αριθ η ταν οδη[]
] η και παρη προδοικαν ετη[]
 15] οδ' ετι και η' ακασκα μου[]
] δομηρον τι διαβα[]
]

from its right-hand end, a similar stroke with a trace of a stroke descending from its left-hand end, after an interval the top of an upright; if the last is ϵ , [] should be written 9], the top of an upright slightly above the general letter-level; of the following η only the tops of the uprights 14], a curved stroke like the upper right-hand part of α , ϵ 16 Of ϵ only the top arc; ϵ not ruled out 17 Though the ν of $\alpha\eta$ is suspended this is no guarantee that the word was not completed in the next line, cf. the end of l. 29, where η is suspended, though the word is complete 19 Of the letters at the beginning only the tops remain and the signs may be combined in various ways. The first is a stroke above the general level, slanting upwards from left to right, resembling an acute accent or a sign of contraction but not, I think, either; next, an apex, as of α or λ , followed by the upper part of a stroke with a slight slope to right; next, the tips of two strokes; next, the top of an upright with a cross-stroke slightly below the general level, going to right; next, the top of a small loop followed by a short horizontal stroke and this, at an interval, by the top left-hand side of another loop at a higher level 23] . . . a dot level with the tops of the letters followed by the top of a loop

above that level, perhaps β or θ . . .], the top of an upright : after $\epsilon\upsilon\omega$ looks more like ϵ , cf. I. 29 24 seq. Fr. 99 K. 1 seq. . . . 26 . . .], the tail of a stroke descending well below the line . . . 27 . . .], a trace compatible with ϵ , ι . . .], apparently the lower tip of a stroke descending well below the line, but possibly the left-hand dot of a trema over ϵ in I. 28 . . . 28 . . .], a stroke descending in a curve from left to right with a trace of a stroke, ascending from left to right, touching its left-hand side about the middle; μ suggested, ϵ perhaps not excluded . . .], the bottom of a small loop on the line, followed by the lower part of an upright descending well below it . . . 29 . . .], the middle part of an upright . . . 30 seq. Fr. 29 K. 2 seq. . . . 33 . . .], the right-hand side of an upright of which the top is a little below the general level; $\kappa\epsilon\upsilon$ possible . . . 34 . . .], an upright with a hook downwards on the left-hand side of its top

Fr. 1 (c) 3 . . .], the top of a stroke, rising from left to right, touching the top of ϵ . . . 4 . . .], a sloping, slightly curved stroke, e.g. the left-hand side of γ , σ . . . 9 . . .], the right-hand end of a cross-stroke in the middle position; if ϵ , one would expect to see part of the top . . . For η I cannot absolutely exclude ν , but it would be anomalously made . . . 11 Perhaps ϵ . . .], or even ϵ . . .], should be written . . . After ϵ a large loop suggesting the lower part of a ligature to some other letter . . .], an upright ligatured to ϵ . . . 13 Fr. 103 K. 3 seq. . . . 14 Below the first ϵ is a dot of ink 15 $\mu\kappa\eta$ perhaps an alternative

Fr. 1 (a) Col. iii 1 . . .], the right-hand-side of the top of ρ or ϕ . . . 2 . . .], the right-hand side of κ or μ suggested . . .], the start of a stroke rising to right from the line . . . 3 . . .], the left-hand curve of ϵ or ι like, the lower part of a stroke rising to right from below the line, the base of a circle 8 . . .], the left-hand side of a circle

Fr. 1 (a) 16 $\phi\omicron\mu\alpha\tau$: there may be a reference to the contemporary of Epicharmus, whose name is given both as $\Phi\omicron\rho\mu\iota\sigma$ and as $\Phi\omicron\rho\mu\iota\sigma$, or $\phi\omicron\mu\alpha\tau$ may be the common noun, as in the joke reported from $\epsilon\kappa\lambda\omicron\upsilon\alpha\sigma$, Epich. fr. 125 K.

Fr. 1 (a) 1+1 (b) 2 $\nu\alpha\epsilon$: (1) strongly suggests $\phi\lambda\omicron\upsilon\alpha$ (ϵ), but if δ is to be recognized in the next line there does not appear to be room for $\phi\lambda$ in this and δ itself seems irreconcilable with the indications.

$\mu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$: possibly the poet, μ , δ $\epsilon\kappa\lambda\omicron\upsilon\alpha\tau\omicron\upsilon\sigma$, referred to by Epicharmus in $\Lambda\delta\omicron\upsilon\alpha$ $\kappa\alpha\iota$ $\Lambda\delta\omicron\upsilon\alpha$ (fr. 88 K). But the same name occurs in the scholion written in the upper margin of the Vienna fragment (I. 4] τ μ (ν) $\tau\omicron\upsilon\iota$ $\mu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\rho\alpha\kappa\epsilon\tau\alpha\iota$ $\lambda\omicron\upsilon\sigma\tau\epsilon\upsilon\alpha$ δ (η)), where the verbs dispose one to see a commentator.

A word beginning with κ and meaning 'one who looks after (something to do with) tow' might be a derivative or compound of $\kappa\alpha\tau\epsilon\lambda\omicron\upsilon\beta\epsilon\iota$. It would have to have been abbreviated to find room in the space available.

$\epsilon\tau\iota$ $\tau\omicron\upsilon\beta\omicron\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ seems indicated; the text contained a word 'used of those who are pleased'. τ $\nu\lambda\omicron\upsilon\sigma$ seems to me rather more probable than $\nu\lambda\omicron\upsilon\sigma$. If $\tau\omicron\upsilon\beta\omicron\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ is masculine and belongs to it, the question is, of course, settled. $\tau\omicron\upsilon\beta\omicron\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ is parallel to $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\nu\lambda\omicron\upsilon\sigma$. The nature of the ν in $\nu\lambda\omicron\upsilon\sigma$ sufficiently to be able to judge whether there is a possibility that $\tau\omicron\upsilon\beta\omicron\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ might be neuter.

β $\nu\lambda\omicron\upsilon\sigma$: presumably an adverb meaning something like 'with a leer', to judge by the explanation in the next line. Against the articulation $\beta\epsilon\upsilon\tau\epsilon\phi\omicron\upsilon\sigma$ ($\epsilon\upsilon\tau\epsilon$, $\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$) $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ there are the objections that $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ would be expected (as in I. 12), that the accusative of $\tau\omicron\delta$ is $\tau\omicron\delta$ (though we have no examples of the form in elision), that $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$. . . $\nu\lambda\omicron\upsilon\sigma$ would be more natural. But I do not understand the structure of $\beta\epsilon\upsilon\tau\epsilon\phi\omicron\upsilon\sigma$.

$\epsilon\tau\epsilon$. . . $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ would be expected. At a pinch $\delta\omicron$ could be read for $\epsilon\tau\epsilon$, though ν would be anomalously made, $\delta\omicron\upsilon\delta\epsilon\tau\epsilon$ is out of the question. $\epsilon\tau\epsilon\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ would give the same sense, but is metrically unacceptable and not readily reconcilable with the traces, though not like $\delta\omicron\upsilon\delta\epsilon\tau\epsilon$ impossible.

ρ They show their disdain by greeting their acquaintance with — of the eye', I can think of nothing better than $\nu\lambda\omicron\upsilon\beta\epsilon\iota$ but should expect a less general word.

19 If the paraphrase implies the text $\mu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\kappa\alpha$ $\tau\omicron\upsilon\beta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\rho\alpha\kappa\epsilon\tau\alpha\iota$, note the neglect of the ρ . But alternative possibilities are easily thought of.

δ $\tau\omicron\upsilon$: 'or whatever it might be', $\delta\tau\epsilon$ $\delta\epsilon$ ($\nu\alpha\tau\epsilon$).

11 $\tau\iota$ $\delta\alpha\lambda\phi\alpha$: $\delta\alpha\lambda\phi\alpha$ implies the presence on the stage of two actors (presumably Odysseus and another), which appears to be explicitly stated in ll. 13, 31. 'Sotus' in Kaibel's note CGF I i p. 109 is therefore mistaken.

12 seq. 'Which puts me in a wretched fix.' For $\delta\epsilon$ (final), Sophron (8 K) is in the sense of $\delta\alpha\tau\epsilon$ ρ $\epsilon\upsilon\omega$ see Kühner-Gerth ii 279, n. 5. For $\nu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, $\delta\epsilon\tau$ $\tau\omicron\upsilon\beta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$. . . and $\delta\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ cf. comm. anon. in Aristot. *Eth. Nic.* iii 7 (p. 155 H), quoting Hesiod and Epich. fr. 78 K.

14 E.g. $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ with an addition (viz. of the adverb $\delta\alpha\lambda\phi\alpha$). $\delta\alpha\lambda\phi\alpha$ not attested except in Hesychius, where it is out of its alphabetical position and is given a smooth breathing. It is there explained as $\lambda\epsilon\omega\tau\epsilon\sigma$, $\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, which suits with $\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ well enough, since $\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ occurs elsewhere where one might have expected $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$.

15 seq. The general sense of the comment is clear: There may be a question raised how the line $\iota\omega$ $\gamma\alpha\rho$. . . $\kappa\alpha\tau\epsilon\tau$ should be punctuated. If the stop is put after $\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, the sense will be, 'I'm not inclined just to go back to camp. For to get a thrashing is unpleasant.' If after $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, it will be, 'I'm not inclined to go back to camp. For a thrashing is unpleasant and no mistake.' There is also a reading $\gamma\omega\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ instead of γ $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$; 'I should regret it. For a thrashing is unpleasant. . .'

But there are obscurities in detail: (i) $\mu\epsilon\tau$ $\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ does not seem quite what one would expect at the beginning of l. 16 and I doubt if ($\nu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$) would fill the space. (ii) I am not sure if the suspended ν at the end of l. 17 denotes that $\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ was there contracted; in l. 20 the ν of $\epsilon\upsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ is suspended though the word is complete. If $\epsilon\upsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ was written at the beginning of l. 18, it appears to be on the short side, if $\epsilon\upsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ on the long. (iii) I can come to no satisfactory conclusion about the form of the argument in ll. 19 seq. (iv) With the reading $\gamma\omega\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, what is the optative? $\nu\alpha$ has disappeared. $\delta\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ in Epich. fr. 21 K might be comparable, but is itself called in question. And $\omega\delta$ $\gamma\alpha\rho$ $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ would be left by itself to mean 'to go back to camp', though it is easy to conceive a context in which this would be possible. 'Here are the Greeks. Where must I go now? Not back to camp. I should rue it. A thrashing is unpleasant.' (v) Both the form $\epsilon\upsilon\omega$ and the colon at the end of l. 23 show that this is still commentary not filling it up.

17 Since the constructions used with $\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ and $\delta\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ and equivalents are very inadequately reported in LSJ, I call attention to the facts collected in Friedländer, *Nizianorist* . . . *reisp.* ch. 2. At the same time $\nu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau$ $\tau\omicron\upsilon\beta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau$ $\kappa\alpha\iota$ $\gamma\omega\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, but there is room for this only if we suppose that $\kappa\alpha\tau\epsilon\tau$ did not here follow $\delta\alpha\lambda\phi\alpha$ but preceded somewhere in l. 20.

δ ($\tau\alpha$) in the right-hand margin no doubt has reference to the questionable character of $\gamma\omega\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$. 'Look it up!'

24 seq. The Rainer fragment starts at the top of a column with the lines which form the lemma here. In the upper margin there is a scholion which might have thrown some light on our commentary, but apart from the words $\nu\alpha\mu\iota$ $\rho\alpha\kappa\epsilon\tau\alpha\iota$ $\delta\epsilon\tau$ $\epsilon\lambda\epsilon\gamma\epsilon\sigma$ $\kappa\alpha\iota$ $\tau\omicron\upsilon\tau\epsilon$ $\delta\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau$, corresponding to 28 seq. $\rho\epsilon\tau\epsilon$ $\tau\omicron\upsilon\tau\epsilon$ $\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\lambda\omicron\upsilon\sigma\tau\epsilon\upsilon\alpha$ $\epsilon\tau\epsilon\lambda$ $\delta\epsilon\tau$ $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, which may correspond to l. 27, $\nu\alpha\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ (ν) $\delta\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$, which, it is possible, refer to l. 15 ($\delta\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ χ $\delta\omicron\upsilon\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$), and $\omega\delta$ $\tau\omicron\upsilon\beta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\kappa\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\kappa\alpha\iota$ $\rho\alpha\kappa\epsilon\tau\alpha\iota$ $\nu\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau$, paraphrasing the text, I can see no relation between them.

24 seq. $\lambda\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$. . . $\epsilon\tau\epsilon\tau\epsilon$ I suppose to be equivalent to $\lambda\epsilon\tau\epsilon\sigma$ $\delta\epsilon\tau$ $\epsilon\tau\epsilon\tau\epsilon$ (or $\tau\epsilon$). For examples of this mixture of constructions see Kühner-Gerth ii 357 n. 3(b). 'Tl say that this was easy even for cleverer men than I, 'this' being 'what I was told to do' and 'cleverer men than I' being a surprise for 'perfect fools'. As the paraphrase (see above) shows, 'I will make out that my mission has been completely carried out' is what is meant.

$\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ has escaped the lexica though not unattested; $\tau\omicron\upsilon\tau\epsilon$ $\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\nu\lambda\omicron\upsilon\sigma$ Epich. fr. 34, 2 K ($\mu\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ cod. Athenaei).

For the ending perhaps compare $\sigma\tau\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ Sophr. fr. 53 K (but $\sigma\tau\epsilon\tau\epsilon\tau\epsilon$ Epich. fr. 55 K cod. Athenaei).

27 seq. $\tau\epsilon\lambda\epsilon\upsilon\sigma$ (or some other form of $\tau\epsilon\lambda\epsilon\upsilon\sigma$) $\delta\epsilon\tau$ $\tau\omicron\upsilon\tau\epsilon$ $\rho\alpha\kappa\epsilon\tau\alpha\iota$ seems indicated but I cannot reconcile this reading with the trace below the line two letters before the σ . $\epsilon\upsilon\tau\epsilon$ would be possible but I should say was not so likely from the point of view of usage. If the trace is part of a trema over the ι of ν in l. 28, another difficulty arises. Is ν $\delta\epsilon$ $\tau\omicron\upsilon$ $\epsilon\tau\epsilon$, seems ruled out by the following $\delta\epsilon\tau$. . . $\delta\epsilon\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$.

30 seq. It would appear from the words $\tau\omicron\upsilon\beta\epsilon\tau\epsilon$ $\delta\epsilon\tau$ $\delta\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ $\nu\alpha\tau\epsilon\tau\epsilon\phi\omicron\upsilon\sigma$ in which it would be natural to supply $\lambda\omicron\upsilon\sigma\tau\epsilon\upsilon\alpha$ that the third and fourth verses of the Rainer fragment, which form the lemma here, belong to a different speaker from the first and second. If the one was Odysseus, the

Fr. 6, 7 may well come from the same neighbourhood

Fr. 6 1], a trace below the line ε ligatured to α or ρ], apparently the cross-stroke of ν but the fibres are in disorder 2], probably ligatured α or ε, but this does not account for a short cross-stroke running right to touch the middle of ε], a dot on the line 3], a tail running up to the top of the left-hand stroke of ω; α acceptable], on the line the start of a stroke rising to right 5], a tail descending from left; α, μ among the possibilities 6 The feet of letters of which the second and fourth have hooks to right 7], ε or ρ suggested 9], γ or τ probable 10], the foot of an upright thickened at the bottom 11 The top of a loop

Fr. 7 3], on a single fibre, level with the tops of the letters a cross-stroke followed by a dot against the left-hand side of ρ After c the left-hand side of a small circle on the line 4], a dot on the line and at an interval a tail curving from left to right off the line; both might be part of one ρ], the base of a small loop or hook 5], the middle of a stroke slanting up from left to right], the foot of an upright 6], the right-hand end of a cross-stroke level with the top of the letters], the base of a small loop or hook on the line followed by the extreme tip of a stroke descending below the line 7], a dot level with the tops of the letters and another, on the line, to the left of it, ω possible 8 The traces before ω are mostly preserved on a single fibre; δεσφω would suit but other ways of interpreting them are open 9], a stroke rising to right with indications of a stroke descending to right from its top 10], 4, possibly]ε], the loop of ρ, as formed when ligatured with a preceding α or ε, or β suggested 12], an angular loop open to left; perhaps the top of a ligatured to a preceding ε 13 Some ink over]ω not accounted for 14], the left-hand side of a round letter 15 Over φω washed out letters? 16 I cannot interpret the ink between ε and ν; ω perhaps possible though anomalous or part of it may be combined with ; to make ρ, but the remainder suggests no letter 17], apparently the upper right-hand part of ε not 21], the curved tail of a stroke descending from left Between ν and ε the start of a stroke rising to right], the upper part of a loop

Fr. 6 and 7. I see nothing which shows that these two fragments also contain commentary on the 'Ὀδυσσεὺς ἀειδίματος'. If the quotations from the *Odyssey* (fr. 7, 12 and 15) were to be taken to imply that a play relating to Odysseus was in question, Epicharmus wrote at least one other, 'Ὀδυσσεύς'. But it is not possible to say what these quotations were intended to illustrate and I see nothing in the lemmata which would lead one to suppose that Odysseus was concerned at all. It should be remarked that the lemmata in fr. 7 appear to be iambic trimeters, not, like those in fr. 1, trochaic tetrameters.

Fr. 7 4 I mention, though I suppose it unlikely to be relevant, that the Cyclops is called Ἄδωσ μύδρεος in Eur. *Cycl.* 397.

6 I should guess that some part of μωδρεός is to be recognized. If δεσφω goes with it, it presumably means 'completely' not 'slightly'.

9 See on l. 16.

12 *Od.* xviii 74, of the disguised Odysseus.

15 *Od.* xii 446, of the boar which gave Odysseus his scar.

16 The comment implies that εἰσώε must be supplemented somewhere after σω[ε]. ρωε ω], which might be εω], in l. 9, combined with the mention of εἰσώε here, suggests the possibility that εἰσώε[ε] (or a derivative) was referred to in the text. I cannot estimate the likelihood of this for Epicharmus.

2430. CHORAL LYRIC IN THE DORIC DIALECT (?SIMONIDES)

The fragments assembled under this head are a selection from a larger number, among which the remnants of at least five unrelated texts may be distinguished and more may remain unrecognized. Though they appear to be the work of a single copyist, there are wide variations, sometimes more easily perceived than defined, in the general appearance of the script and measurable differences in the size of the letters and the spacing of the lines. Apart, therefore, from the possibility that, in dealing with those fragments of which the affiliation is not established by internal evidence, I may sometimes have included what is not and excluded what is the choral lyric with which I am concerned, there is the further possibility to be envisaged that not all the fragments indubitably containing choral lyric are parts of one and the same corpus. Generalizations about the collection must be read with these reservations in mind.

There are reasonable grounds for assuming that representatives of two out of the various kinds of choral composition classified by ancient scholars may be safely identified. There may well be more, to the identification of which I have observed no clue, but the ascription of fr. 92 to an epinician and of fr. 35, on the strength of the resemblance of the title to that of Pindar's *Paeans* (and *Proodia*), to *paeans* (or *proodia*) will hardly be disputed.¹ In what direction should we look for the author of such compositions? The two who have been most often found in the papyri are Pindar and Bacchylides. We do not possess a single category of their poems in its entirety (even Pindar's *Epinicians* are defective at the end of the *Isthmians*), but there is, published or unpublished, a considerable bulk of material, though very unevenly distributed, from all parts of their writings, and it must be judged improbable that as much new as is printed below could be searched without there being discoverable a single coincidence with the known, if either Pindar or Bacchylides was the answer to the question. The next most natural name to put forward is Simonides, of equal fame in antiquity though apparently not so widely read in Egypt.² I have stated the

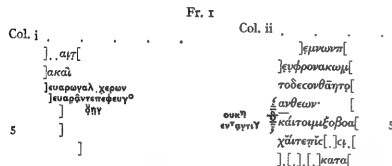
¹ Some further indications of the presence of epinicians may perhaps be seen in: fr. 1 ii 6 Πλαε; fr. 4 ii 2 seqq. ἀμυρσίτου . . . μενεσ[ε] . . . εὐδελό[ε]ν . . .; fr. 53, 8 Ὀδυσσεύς; fr. 79, 10 seqq. ἀπέλας ἄδωε, ἀμυρσίτου Πλαε; fr. 85 ἡδύπο[ε]; fr. 92, 3 κράθωε κράθωε; fr. 96, 3 κράθωε πρῶτα; fr. 99, 2 κράθωε γρηστέρε; fr. 131, 4 δὲ Ἰσθμίων, 6 Ὀδυσσεύς; Of *paeans* in: fr. 55, 2 seqq. ἡ[ε]; *fare delatou* θηρῶν; fr. 61, 3 σκαῶν; fr. 78 1 4 σκαῶν 10 ἡψῶν.

² It has been proposed to recognize Simonides in PSI 1181 (see J. A. Davison, *C.R.* xviii 205 seqq.) and in P. Strassl. *Inscr. gr.* 1466-9 (see B. Snell, *Hermes* *Einzelisch.* v 98 seqq.). Of the first I will say no more than that it would take very strong evidence to persuade me that the style is Simonidean, of the second, that what is offered as proof that this text contains epinicians (which since they are neither Pindaric nor Bacchylidean must be Simonidean), seems to me to rest on a misconception in regard to 1407 col. ii 17-18. Since l. 18 ἐρωδῶε is aligned with the text it cannot be the second line of the title, which is indented, l. 17 ἐρωδῶε. Besides, as I believe can be shown, in MSS. of Simonides we are to expect that the indication of the event will precede the name of the victor.

case for recognizing an ancient quotation from him in fr. 79, but alteration is involved and I have found no other corroboration of this attribution. Even if it is correct, disappointingly little is added to our knowledge of his work, since not a single piece has been able to be reconstituted wide enough to display the whole of a verse and hardly anything specific can be learnt about either the style or the metre.

The hand is an excellent specimen of a not uncommon type of rounded uncial to be compared with, e.g., 1233. I am now disposed to believe that the dating I have elsewhere suggested may require modification in that the latter part of the first century is not to be ruled out.

At least two pens, of which one may be that of the writer of the text, appear to be distinguishable in the lection signs; at least four in the marginal additions, which I take to be of the second century.



Fr. 1 Col. i 1] . . . of the first letter only traces on the under layer, of the second the right-hand part of the cross-bar and part of the stem of γ or τ . Or τ only the left-hand tip of the cross-stroke; for τ I cannot rule out γ . 3 *margin*. In the first *sup.* the ν seems to have been omitted and subsequently inserted by the same writer. Between α and χ apparently a λ .

Col. ii 6], a cross-stroke as of γ , ξ or the like 7 The first letter a large θ or σ

Fr. 1 Col. i 3 *margin*. I take ll. 2 seq. of this note to assert that $\epsilon\delta\epsilon\rho\alpha\nu$ is $\epsilon\delta\epsilon\rho\alpha\nu$ () was the reading (of the exemplar) and to imply that these words stood in the text lost on the left. $\epsilon\delta\epsilon\rho\alpha\nu$ in l. 1 is naturally understood as $\epsilon\delta\epsilon\rho\alpha\nu$ divested of its dialectal characteristic, but what follows I have not succeeded in making out. The obvious choices seem to be either a word giving the meaning of $\epsilon\delta\epsilon\rho\alpha\nu$ or a word (noun) which it qualifies. $\chi\epsilon\rho\alpha\nu$ leaves three letters unaccounted for. $\epsilon\delta\epsilon\rho\alpha\nu$ is perhaps to be compared with $\epsilon\delta\epsilon\rho\alpha\nu$, no *Find.* *Italica*, v 41, *ibid* fr. 41, $\chi\epsilon\rho\alpha\nu$ in *Pyth.* v 35, $\epsilon\delta\epsilon\rho\alpha\nu$ Bacchyl. xvii 118. Hesychius $\epsilon\delta\epsilon\rho\alpha\nu$ $\epsilon\delta\epsilon\rho\alpha\nu$ appears to require correction and to have no relevance.¹

¹ For the perfect of $\epsilon\delta\epsilon\rho\alpha\nu$ with a simple genitive (if that is the construction implied here) cf. *Od.* i 18, Soph. *Philoct.* 1044.

Col. ii 2 $\kappa\alpha\mu\epsilon\omega$ one possibility.

¹ Perhaps I should say that I have considered the possibilities that $\epsilon\delta\epsilon\rho\alpha\nu$ represents $\epsilon\delta\epsilon\rho\alpha\nu$, or that it represents $\epsilon\delta\epsilon\rho\alpha\nu$ (as in *Isae.*, *enarrat.*), or that $\epsilon\delta\epsilon\rho\alpha\nu$ is an accusative. Apart from other difficulties none is consistent with the hypothesis that $\epsilon\delta\epsilon\rho\alpha\nu$ is the non-dialectal equivalent of $\epsilon\delta\epsilon\rho\alpha\nu$.

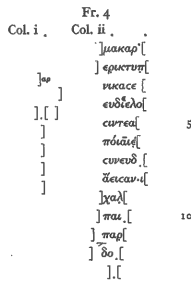
⁴ The marginal note apparently refers to the coronis, which 'was not in my exemplar'. The writer is different from the writer of the note in col. i.

⁵ $\mu\epsilon\zeta\epsilon\theta\iota\kappa\alpha\varsigma$ of the dithyramb Aesch. fr. 355.

⁵ seq. Perhaps $\epsilon\pi\eta\lambda\alpha\iota\ \tau\epsilon\ \Pi\acute{\iota}\lambda\alpha\delta\iota\kappa\epsilon\ \tau\acute{\iota}\ \Pi\acute{\iota}\lambda\alpha\varsigma$. . . $\epsilon\theta\eta\mu\ \delta\epsilon\ \sigma\acute{\iota}\ \pi\epsilon\rho\iota\ \Pi\acute{\iota}\delta\alpha\rho\alpha\ \kappa\alpha\iota\ \text{C}\epsilon\mu\epsilon\tau\epsilon\theta\epsilon\rho$ (fr. 247). Bacchylides also shortens the ϵ , v 132.



Fr. 2 1 The extreme lower end of an upright followed by a nearly horizontal stroke just off the base line 3], the tip of an upright



Fr. 4 Col. i 1 $\epsilon\rho$ (above which there is a spot of ink which may represent a letter in the preceding line) is written much smaller than the rest though in the same hand 3 The lower part of an upright with a spot of ink to its right, perhaps two letters

Col. ii 1 The surface is blank after ρ but this appears to be due to damage. The same remark applies to the space after ϵ , l. 3 The high dot after ρ may be part of an interlinear letter or sign. It seems too high for a stop 7], a trace suiting the extreme lower end of the loop of α 10], a trace off the line 12], the foot of an upright 13 Apparently part of an accent not a letter

Fr. 4 Col. ii 2 seqq. One may suspect something of the same kind as Simon. fr. 13, 2 seqq., *Find.*

Fr. 22

] [.
] αικμρ[
] ρμοτμιοι[
] ε[] μιοικαδ[
] ηρεοσι[
] [.

5

Fr. 22 3], c rather than τ, though the presumed top of c is more horizontal than in the other exx. v cancelled by both a stroke between letters and dots above and below, of which that below is lost

Fr. 22 a δρόμιον v.l. ἱερόμιον?
 4 Π]ηρεοσι.

Fr. 23

] εμ[
] βαπολλο[
] μαισά[
] υ, σπη[]

Fr. 23 4], an upright

Fr. 24

] μα[] c [.
] αφμ[]
] σπ[]
] ε[]
] . . . []

5

Fr. 24 1], the lower part of an upright
 3], the foot of an upright hooked to right

Fr. 25

Col. i] σφ[]
] θη[]
] ε[]
] μ[]
] λλαν[]
] καλλ[]
] . πδην[]

Col. ii

Fr. 26

] φ[]
] μα[]
] σγ[]
] κα[]

Fr. 25 Col. ii 1], the lower half of ε or c
 2 Or λ?

Fr. 25 For the asterisk as here cf. fr. 13 (b).

Fr. 26 1], perhaps the bottom of the loop
 of α

Fr. 27

] . [] [] [] []
] οναδρα[
] . ε . μ[]

Fr. 28

] . σ[]
] εσδ[]
] . ε ρ[]

Fr. 27 1 An upright followed, at an interval greater than the normal space between letters but not sufficient for a whole letter, by another upright with a short stroke rising from left to right through its top and a dot vertically below it
 3 On either side of ε the top of a circle

Fr. 28 1], the surface is rubbed and all that remains is a short vertical stroke not quite level with the top of the letters and a faint dot below and slightly to left of it . [], the lower left-hand arc of a circle α [], the tip of an upright 3], a dot at the level of the top of the letters followed by what appear to be the middles of two converging lines, e.g. σ . Of ε only the top half, ε could not be ruled out . [], the upper left-hand arc of a circle

Fr. 29

] []
] σ[]
] μαπ[]
] . ε ρ[]
] . κ[]
 5] λ . η[]

Fr. 29 3], a dot on the line followed by the foot of ε or c. A completely obliterated ε the lower parts of uprights, perhaps only one letter 5 For λ perhaps ε Of the next letter there are traces compatible with the top and left-hand side of ε or the like

Fr. 30

] . η ε β[]
] η ρ . []
] . []

Fr. 30 2], the tail of λ or μ probable . [], a dot against the upright of σ, probably the left-hand end of the cross-stroke of τ or ψ 3 A dot level with the tops of the letters followed by the left-hand apex of μ or the top of θ

Fr. 31

] . . ε[]
] αρεμ[]

Fr. 31 The size of α suggests that these may be beginnings of lines
 . Of the first letter a horizontal stroke on the line, suggesting ε; this is followed by what I can interpret only as α but it is not normally made. Perhaps these two letters should be taken as εε
 Of the third letter the lower part of an upright descending below the line, e.g. ρ . [], the foot of an upright

Fr. 32

[κρατικόςαιαγαι.]
 [ἀρέθρανοννο.]
 [. ταιτανοση]
 [. κελθολιζμενω]

[ητοκαράναλκιων.]
 [φη[^α]βο] [εθρακαλονετασας]
 [λαμιανας] [ἴθηγαράδοθ]
 [. ἀρνον.] [. νεδύρε]
 5 [. ηωκαβαν.] [. ηε-ἴηκε]
 [ἴθημιας.] [. ηος.]

[υιας.]
 [ειας.]
 [. η.]

Fr. 33 Blank upper margin sufficient for 5 ll., then:

Fr. 34

Fr. 34], the upper right-hand arc of a circle

Fr. 32 Upper margin. 1 [, the left-hand side of a circle 2 [, an upright with a hook to right at the foot 3 [, the upper part of a high upright 4 [, a middle cross-stroke touching an upright a little above the centre, perhaps η, or two letters of which the second would be ε

Text. 1 [, an angle open to right, apparently not α, β, φ 2 [, two dots below the line, not suggesting β but not excluding it 3 [, an upright or slightly convex stroke, ε, the left-hand side of α, ω 4 [, part of an accent or interlinear letter A stop may have been intended above and to right of the first ε 5 [, the left-hand angle of σ or γ 6 [, might be α; it is followed by the tips of two strokes a little above the general level 7 η, γ, ε is larger and thicker and has been written on another letter; it is followed by a short upright curving to right at its foot, e.g. ο 8 χ is preceded by a loop open to left, e.g. a high ρ, and followed by what might be the top of α and the upper left-hand arc of a circle

Fr. 32 The general appearance is very like that of fr. 35 (β) and the two were probably not far apart in the roll.

Upper margin. I see no certain reference to the text and the relevant part may have stood below what is preserved. In view of the occurrence of σπηγη here and δρωδός in fr. 35 (δ) it may be well to state that fr. 32 and 35 (β) cannot be ascribed to the same column. 1 κρατικός και αγαι. [perhaps proper names. ηαολιζ could be read.

2 The proximity of ἀρα and εσηγη makes it worth while to recall the fact (though I do not think it can be relevant) that ἀρωμας is quoted from Sophocles in the meaning 'earrings' ἀρω τὸν τὰν δένον ἀρωμας νεύεται (Et. Mag. in v. Ἡσυχ., in δένωω).

Text. 2 ἀρῆθ ἴθηρα, the name of a river having presumably preceded. In connexion with Carians one would think of the Maeandrus, but see on l. 4.

3 ἀβόων v.l. ἀβόων apparently implied.

4 (ἴθημιας hardly avoidable, ἀρῆθ) acceptable, though rather cramped. 'She cried out, for now the august pangs were heavy on her' might be said of a goddess, and in a poem, as this appears to be (see on fr. 35), would be likely to refer to Leto. Apollo was born in Delos ἢ Ἴνυστοίη πόλιος according to H. Hom. iii 18; other rivers associated with his birth are the Λέγκυρος near Ephesus (at one time inhabited by Carians and Leleges), Strabo 639, and the Lycian Xanthos, Ant. Lib. Métem. xxxv. But I cannot pretend to follow the connexion of thought (particularly that between ll. 1-3 and ll. 3-5) and other possibilities will readily occur to the reader.

5 ἀρω[α]ς seems likely but I do not see the appropriateness of any of the not very numerous list of feminines in -λω. Though the λ is damaged, it is not prima facie possible to make δ of the remaining ink, but nevertheless, if I am not far astray in what I propose for l. 4, ηβόω is what is likely to have been intended.

6 ε- from ηωσ or from εσηγη? If the first, perhaps of the child not the mother, and this alternative must also be kept in mind in regard to the subject of ἀρω.

6 α)β) looks a better guess than α)β) in view of the following ρω.

Fr. 35

	(a)	(b)	(c)	(d)
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
5	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
10	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]
	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]	[ηρηθηθω.] [ητολθα]

Fr. 35 The horizontal positions of (a), (b), (d), (e) appear to be fixed by the cross-fibres; about their vertical positions I can make no statement except that the writing is in a different position relatively to the fibres in (d) from what it is in (a), (b), so that (d) must be presumed to come from a different column. The level of (c) relatively to (b) may be that shown, but I am not sure about the identification of the cross-fibres. (f) I should judge to come from the same neighbourhood as the others but I can form no settled opinion about a more precise location, though I cannot dismiss the possibility that it stood abreast of (b) ll. 4-7 in the preceding column.

(a) 2 [, the upper tip of a stroke descending to right at an interval which suggests δ, but λ, η, and other letters possible (β) 1 Of η only the tip of the tail 2 [, the right-hand end of a cross-stroke level with the tops of the letters, too low for a mark of length 3 i.e. ε, but the lower dot has gone with the surface 4 η made out of ε by the original hand 5 [, the foot of an upright hooked to right; surface not suggested 5 [, a slightly convex upright with a thickened foot 9 [, a dot on the line 13 [, an upright (β) 1 [, traces suggesting a stroke descending from left 2 [, an upright with a thickened top, e.g. ν

(f) 1 Below the trace of the first letter there is a dot which apparently indicates cancellation; if of the next two letters there are remains on the line which suggest ε followed by e or ε; the following traces may be combined in different ways, the ending was perhaps ηω

Fr. 35 The title at (b) 12 is of the form found in Pindar papyri prefixed to paeans and the address to Apollo in ll. 2, 8 are congruous with the same class of composition. We may therefore adopt for the time being the hypothesis that what we have in fr. 35 are parts of paeans. I should judge from the similarity of its appearance that fr. 32 stood not far away in the roll and consequently is likewise part of a paean.

(b) 1 Πῆραθος [d]m̄ or [j]m̄ [a]θῆας is a reasonable guess and the mention of Parnes together with that of Athena in l. 3 suggests the possibility that this was a piece written for the Athenians. They are named in (j) 4 schol. and Delos in (c) schol. 4 (which may very well have related to (b) 1 and/or the verses about it), but I can say no more for the conjecture that this may be the end of a paean. Ἀθηναίος ἐπὶ Ἀθῶν and that it is a possibility to be borne in mind.

Since the collocation ἄθῆας Πῆραθος, apparently as a qualification of a mountain, actually occurs in a Paean of Pindar's (ii 61 seqq., leg. ἑρῶν Πῆραθος), it is to be remarked that there is no likelihood that ἑρῶν ((a) 1) can be located so as to follow [a]. Fibres wander but the width of the column deduced from (b) 9 seqq. is insufficient to allow of their having risen from between (a) 1-2 to between (b) 1-2.

3 The scriptio plena, -oo, has been corrected out here as at fr. 55, 6. In other places it has been left, as in the next line and at fr. 79, 4, fr. 120 (b) 5.

4 Pindar's usage in regard to the digamma of ἀθάνατος is to allow it to preclude hiatus (Pyth. vi 51, Lithm. iv 15, viii 18, Pyth. i 29) but not to make position (Ol. vii 17, Pyth. ii 96). If ἄθε is to be recognized here, it is fairly certain that there was an elision before it, ῥ. This may be an argument for preferring ἴθαθε, e.g. ἐνῖθαθε.

ἐθεσεί φησεί would naturally occur to the mind (ἐθεσεί ῥῶον of divinities, Pind. Pyth. viii 18, Pae. v 43), but 1 is by no means what is suggested by the remains of the last letter.

5 I do not see the drift.

The prescribed accent of the compound is ὑπέρανα, at any rate in the Attic equivalent ὑπέραν. The alternative εἰρα can only be accounted for by postulating a separate ὑπάνα, which will be in anastrophe, ῥῶπ'. I see no great probability that this is preferable to the straightforward interpretation 'spring does not pass, come to an end', though this can evidently not have been made as a statement of fact without qualification. The dialectal 3rd person singular in -ει is not elsewhere exemplified from this verb. To obviate hiatus Pindar has εἰρα at *Dith.* ii 19, to admit elision he has εἰρ' at fr. 137 and similarly Simonides at fr. 78 (ex corr.), though apparently he elides the ε of φησεί at fr. 5, 9.

6 Πῆραθος ἑρῶν ἀναμῆρατος. The poet, or the chorus, 'shoulder the (pleasing) burden' of singing the praises of Artemis and Apollo?

7 ῥῶπῆραθος: the same accentuation, instead of the regular paroxytone, at Pind. Pae. vii 6. Again in this MS. at fr. 37, 4.

8 παρῖθεσεία.

8 seq. Although ἐαγθῆδέτης is a variation on ἐαγθῆδος, ἐαγθῆδός, ἐαγθῆδέτης (all three attested from Homer onwards) hitherto recorded only once, in an Orphic fragment (277 Kern), I am inclined to instate ἐαγθῆδέτης here. If this is right, the first letters of ἄερα and ἐαγθῶν mark the left-hand edge of the column and approximately establish a limit within which the written length of supplements of the beginnings of ll. 1-8 must fall. But I must admit that other readings besides ἄερα are possible, for instance, ἡδύα.

9 ἴμενα for ἴμενα is, so far as I can discover, without parallel, but there seems no room for doubt that 'emitting' is what is intended. Other unique middles for actives turn up from time to time, e.g. ἀνοῦέμενος Pind. Pae. viii 11.

10 ἀπὸ φησεί ἑρῶν ῥῶπῆραθος, 'with minds in unison'. Similarly *de*, as e.g. *de* ἐρῶν εἰρα ῥῶν δέσσεια Soph. OC 486.

11 For a similar title similarly written as part of the text of *Cf.* Pind. Pae. vii (in PSI 147).

Another title below, fr. 120 (b) 2.

13 Probably ἀ[σ]ῶν, but theoretically ἀ[σ]ῶν (Hyc. 21), presumably preceded by a negative, could not be ruled out, if the accent, instead of which the paroxytone is also found, can be accepted; or ἀ[σ]ῶν, known only from Hesychius' entry ἄρῶν δέσσεια.

Fr. 36	Fr. 37
8[]....[
υ.[	]οσσῆδ[
	]ῥοσθα[
	]χαυροβ[ορ[
	5]β[ε[] [

Fr. 36 2 The surface is damaged and what I have taken as a large υ may be ι. It is followed by an angle on the line which may represent { or †

Fr. 38	Fr. 40
]ϣ.[
] [

Fr. 39	Fr. 42
] [] [
]ονα[	]αδειδῆσῶν[
]αυα[	]μασῆρκενε[
	]ἰδνε[
	5]κενε[

Fr. 42 2 Of]ε only the end of the tail Of] only a trace of the left-hand stroke

(a)	Fr. 41
	]ρεμῶσῆρβαθ[
	]οιητοςον [
	]αξαποσκαλο[(b)
	]ενοικῆδιος []θαυ[
5	]μαστακο []εῖδ[
] [

Fr. 41 The level of (b) is fixed relatively to (a) by the cross-fibres. I think it probable that nothing is missing in l. 4, in which case c. 3 letters are lost in l. 5

(a) 1 Of ε[only the end of the stem, ρ possible S [, a trace just below the level of the tops of the letters

(b) 1], a short stroke rising from the line to right, at first sight suggesting a mark of separation

Fr. 41 Apparently consistent with the beginning of a piece.
 1 seqq. If the two $\pi\epsilon$ correspond, $\theta\epsilon\pi\mu\theta\delta\kappa\pi\epsilon$ might be expected to be followed by something like $\Phi\alpha\beta\eta\delta\epsilon$ *vs.* $\Delta\rho\alpha\iota\sigma$ is probably to be recognized again in $\delta\pi\eta\delta\epsilon$.
 3 $\delta\alpha\delta$ $\pi\epsilon\sigma\delta\lambda\epsilon\alpha$. I should guess that what comes 'off the peg' is the $\delta\phi\mu\mu\eta\delta$, not the bow.
 4 Possibly $\epsilon\upsilon$ of $\epsilon\upsilon\sigma\alpha$ $\delta\iota\delta\epsilon$ $\delta\delta\alpha\delta\alpha\sigma\alpha$ (in which case the sign before θ cannot be the comma of separation).
 5 $\epsilon\chi\mu\epsilon\tau\alpha$ are musical notes Pind. *Pyth.* i 3, but many other guesses could be made.

If $\alpha\delta\eta$ is rightly deciphered, $\kappa\alpha\tau\mu\epsilon\theta\iota$ is a possibility which offers itself, but I cannot verify ν .

Fr. 42

]a []
], á []
],ovrec []

Fr. 42 2], the right-hand end of a cross-stroke suiting γ or ν

Fr. 43

]] [] . . . []
], ótrc []
], []

Fr. 43 1 The lower parts of letters suggesting $\gamma\epsilon\upsilon\pi$ (or $\nu\epsilon\upsilon\pi$) or $\nu\epsilon\pi$

Fr. 44

]a, $\mu\epsilon\eta$ []
],oc $\nu\epsilon$ []
], $\tau\epsilon\alpha$ []
], δ' $\nu\mu\epsilon$ []
 5], $\nu\kappa\epsilon\delta\iota$ []
], $\theta\alpha\lambda\epsilon\alpha$ []
], $\tau\omicron\upsilon\delta\delta\iota$ []
], $\nu\delta\delta\epsilon\eta$ []

Fr. 44 1 After α a headless upright, ϵ probable but ρ , ν perhaps not ruled out 2], faint traces of an upright 3], the tail of α or λ 4], a slightly convex upright, e.g. μ 4], the tail of an upright descending below the line 5], the foot of an upright on the line 6], below the line the start of a stroke rising to right, e.g. χ 7], a trace of a dot in the middle position 8], a dot off the line, perhaps the tip of the tail of α

Fr. 45

] $\delta\alpha\upsilon\tau\epsilon$ []
], . . . $\nu\chi\alpha$ []
], $\rho\alpha\upsilon\upsilon\alpha$ []
], θ' [] . . . $\tau\pi$ []
 5], $\gamma\alpha\tau\epsilon\rho\alpha\upsilon\tau\epsilon$ []
], $\eta\epsilon$ [] . . . []

Fr. 45 4], ϵ might perhaps represent only one letter, e.g. w 5], the thickened lower end of a stroke rising to right 6 If η is right, the cross-stroke has entirely disappeared, but though η , would more naturally be read, I do not know what could be made of the second stroke After ϵ an ϵ might be accommodated in the gap before the next letter, which was perhaps ρ 7], the tops of a small loop and of an upright; possibly only one letter, e.g. μ

Fr. 46

] . . . []
], $\alpha\upsilon\tau\epsilon\mu\omicron\alpha$ []
], $\epsilon\delta\alpha\mu\phi\epsilon$ []

Fr. 47

] $\mu\alpha\kappa\alpha$ []
], $\epsilon\delta\alpha\alpha$ []

Fr. 46 3 Between ϵ and α perhaps traces of the base of δ 4], the upper left-hand arc of a circle

Fr. 47 1], traces of the upper part of an upright 2 Perhaps simply $\mu\epsilon$, but there is a horizontal stroke larger than the usual hook touching the top of ϵ , which this would leave unaccounted for

Fr. 48

] . . . []
], $\eta\eta\eta\epsilon$ []
], $\eta\alpha\eta\epsilon$ []

Fr. 48 1], a thickened horizontal stroke on the line, ζ or ξ rather than δ 3], the tip of an upright For 1 perhaps γ For η possibly ϵ

Fr. 49

] $\mu\omicron$ []
], η []

Fr. 49 1], the upper part of an upright 2], a dot level with the top of η ; might be read as a stop

Fr. 50

Blank
], $\tau\omicron\upsilon\sigma\alpha$ []
], $\mu\omicron\sigma\alpha$ []
 Blank

Fr. 50 Not certainly this MS. If so, perhaps to be placed level with fr. 45, 2 1], perhaps the bottom of the loop of α 2], the start of ϵ or of ω possibly

Fr. 51

] $\delta\phi\mu\mu\eta$ []
], $\alpha\iota$ $\theta\pi\alpha\sigma$ []
 [] . . . []

Fr. 51 1], the right-hand edge of an upright 2], perhaps traces of an upright

Fr. 52

]ετρ[] []
]κε[]]β[]
]εσάκα[]
]ιαρττχρ[]
 5]βροσοει[]
]ἀγεταυ[]
]ξάτογ[]
]ουγαλ[]

Fr. 52 1] [] the tip of a stroke well below the line 2 Between ε and [] perhaps the lower parts of λ 3 [] three dots on a single fibre, suiting μ 6 Above] a the mark of length and accent may not account for all the traces 8 [] what I have taken for the upper end of an acute may be part of an interlinear letter

Fr. 52 2 κε[α]β[ε] not particularly suggested but perhaps not ruled out.

3 κεε δακαμ or possible.

6 Probably ἀγεταυ, but not ἀγεταυ or]α, still less ετταυ]α-. The letter before ετ, if represented at all—and dirt makes it difficult to be certain—was most likely an upright, e.g. ζ[ε]-, α]-. I mention this because of the possibility that the next line, in which a natural conjecture is (δ)δ[ε]ρω νε[ω] or -οα, might suggest some such proposal.

Fr. 53

Room for 4 ll.

5]ου[]
]β[αμ[]
]μυγρ[α[]
]ερακτ . μ . α []
]ωρίω[]] τ[ε]] μ[απ[]
 10]ω[]] φ[ις]] τ[ε]] ω[]

Fr. 53 Above l. 7 the surface is stripped. The horizontal fibres revealed belong to a piece of papyrus stuck on the back of the roll
 7 seqq. The right-hand side has a rubbed patch in which the letters are either very faint or represented by dots 8 νομ[ι]μας possible but the traces may be combined in other ways [] the left-hand arc of a circle 9] , the lower end of a stroke descending from left, δ possible, but no base line visible Perhaps ωτ with no letter missing Possibly ερα 10 Above the first : a dot of ink Between ε and τ the lower part of a letter I cannot interpret; perhaps struck out.

Fr. 55

(a)

]τυχαιλικιον[]
]κακαλλιστονιον[]
]ξαραδωνθυγατ[]
 Fr. 54]κυνευσειβ[]
 5]ντ'ενταδεγαρδικα[]
]μεπλάξιδουραπα[] (b)
]ραμλάνηποτια[]]απιδ[]
]μεδοντεδαλβ[] []
]ιαε
]ουσιπημεν[]
 10]εφερο[]

Fr. 54 Beginnings of lines, indicated by the size of the initial letters 3] , the top left-hand side of ε, or the like [] a slightly convex upright

Fr. 55 I am fairly confident that the level of (b) relatively to (a) is as shown. There is no external clue to their interval

(a) 1] , traces of an upright or slightly convex stroke 7] , the lower part of an upright 8] , the top of a tall upright, e.g. φ 9] , a trace level with the tops of the letters

Fr. 55 1 seq. There may be an allusion to the birth of Apollo in Delos. If τ[ε]νχα is restored (which can be only nominative or vocative plural, not dative singular, since the singular of τ[ε]νχ[ε] is absent from authors of the best period, a remark which is relevant to fr. 40, 4 where the collocation of letters]αλω[ε] again occurs), the reference is perhaps to Cynthus. Αδων []]κα εδωκετον υιος may be said of Leto, -α being the end of a feminine participle.

2 η[] : I suppose, η[] or some extension or derivative of it.

3 I should guess, an exhortation to the chorus (]ερα, δ, θ[ε]γα[]ρες, cf. Pind. *Pae.* vi 121 seq.) rather than a description of their action, but there are still other alternatives.

6 ελαξιδω[] new; it might be an epithet of an oarsman or an oar, or of a wind, or (like *δρακιδω* Bacchyl. xvi 19, also a *ελαξ ελαμειω*) of Poseidon.

Internal rough breathing written as at 2432 8.

7]α[] is likely to be εα[] or εα[]α, though there is a number of remoter possibilities. It may be worth saying that εα[] singular is only a grammarian's word.

8 π[] almost certainly vocative. The traces admit τ[ε]λαμ[]ωσι but γ cannot be established and ε[]αλω[]ωσι or ε[]μα[]ωσι is equally possible. So are, e.g., [] ε[]- , χρε[]ωσι.

Though a dative *συντα[]]ωσι* is theoretically acceptable, I doubt whether the dative of *σύντα* is ever found in fact.

8 δειδορεε v.l. -ραε.

Fr. 56

]ρολλ[
]ουκ[
]μεβ[...ο
][α]κων[

Fr. 56 1 [ο or ω probable 3 *interl.*], apparently the end of a stroke descending from left

Fr. 56 3 I presume]ακων was written by mistake for]αδωνακων and the omission made good by writing αδωνα above the line and cancelling the now superfluous α in the line, this procedure fixing with precision where the insertion is to be made. But I cannot verify α before the superscribed δ.

Fr. 57

]ροτανκ[
]ββα·δι[
]ρη[

Fr. 60

(a)]λακκιστη[
 5]μελλοντ[
]δθεν[

Fr. 60 The level of (b) is fixed relatively to (a) by cross-fibres. There is no external indication of their interval

(a)]ρ one possibility [, the left-hand lower part of a circle
 (b) 2 There is a dot above the line to left of ρ 5], a trace resembling a comma level with the tops of the letters 6], the tip of an upright preceded by a trace compatible with the upper end of a stroke descending left to right;], rather than ρ suggested

Fr. 60 (a) θ]ακκισία γ(δρ).

(b) 4 θ]παρόδοκτρητρο, -καυτρο, new.

Fr. 58

]αμφη
]χρ[...ο
]μεβ[...ο
][α]κων[

Fr. 58 1 Above] traces of an interlinear addition 2 *interl.* ηγ seems to be in a different hand; it may be a correction of the letter (or letters) below, e.g. ληγε into ληγε]. ο, the traces are compatible with]ηρο 3 η though apparently part of the text are written at a lower level

Fr. 59

]βον[

Fr. 62

(a)]πειλο[
]ρωικστρ[
]εμ[...ο
]αδωναρ[
 5]ρη[
][

Fr. 61

(a)]α[
]ουτανευεναιχημ[
]παιαν[
]δω[...]
 5]ενός[
]αξπο[
]απο[

Fr. 61*

]εροχ[
]βου[

Fr. 61 The relative levels of (a), (b) are established by the cross-fibres and judging by the appearance of the backs I think there is not much doubt that (b) stood on the right of (a). There is nothing to show their interval

1], the foot of a stroke, hooked to right, descending below the line 5 Below δ a trace of interlinear ink, perhaps the upper end of an accent [, apparently the left-hand end of a cross-stroke with ink below 6], an upright, ρ possible

Fr. 62 The level of (b) is fixed relatively to (a) by cross-fibres but since the writing is at a different level it cannot be presumed to come from the same column and I see nothing to show whether it should be placed before or after

(a) 1 ε, perhaps ρ might be read 6], a small piece of the upper right-hand arc of a circle. Well above the line to right of this letter is a trace which may represent an accent

Fr. 61 2 οβρ' αναθεν αλημθ. In view of Pind. P. 94. ix I may as well remark that]ο could be taken as β or θ, but α cannot be read.

4 -δαιν θ]πόλλωνα would be adequate to the space.

Fr. 62 (a) 2 θ-ρώων στρ[ατ-.

3 εαμ[...οτρη] καμ[...οτρη] at the beginning of a line 'Pind.' Pae. xiii (a) 24.

Fr. 63

]μορ[

Fr. 65

] [...
]αα[

Fr. 65 2 [, the middle of a stroke rising to right

Fr. 64

]υ[

Fr. 64 [, the upper part of an upright perhaps slightly convex

Fr. 66

]μ[
]καρ[

Fr. 67

] []
]σ[

Fr. 69

]μελ[
]ωναι[

Fr. 69 : Or]η

Fr. 71

]ον []
]ηηται[
]ετα[]
]ειν[]

Fr. 72

]ιγνη. . . []
]μινασθ' ηρο. []
]επιφρατα. []
]ειουθ' οροπερ []

Fr. 75

] . . []
] θαακ[]
] . []

Fr. 68

] []
] α[]

Fr. 70

]ανεδαλον[]
]ηρονται []

Fr. 73

(a)] [] . . []
]αρεπηγ. [](b)] [] . .] αἰπερω[]
] πορον. . .] βίη. []
] νηφιβομαι[](c)] [] []
] [] []] [] []
] θυ. ιδων[]
] αλβιωνάτο[]] [] []
] [] []
] [] []
] [] []

Fr. 74

]βροστ[]

Fr. 70-74 : It appears probable that all these fragments come from the same region. The back fibres show that fr. 73 (b) stood vertically above (c) and I believe that no line is lost between them but that the trace at the beginning of (c) is the end of the tail of φ in (b) φ. The others I cannot locate precisely but I am fairly confident that (a) stood above the right-hand side of (b) and think it likely

that fr. 70-72 come from the preceding column. Since the text hand does not appear in fr. 72 there is no certainty that it is to be assigned to this MS.

Fr. 70 : Of]η only the cross-stroke and the top of a circle

Fr. 71 :], the lower end of a stroke descending from left

Fr. 72 :]α possible, but v. comm. α After θ the tail of a suspended letter. Though the accent on ε is puzzling θ cannot be ο [the left-hand side of a circle, ε suggested] . . [an upright with ink to right of its top] . . [a cross-stroke and traces of ink descending from its left-hand end

Fr. 73 (a) :], the middle of an upright or slightly convex stroke with a trace at some interval to right of its top; perhaps only one letter represented α For η perhaps μ possible [the lower part of an upright hooked to right descending below the line, μ would suit

(b) :], a cross-stroke about level with the tops of the letters with traces of an upright through its left-hand end; perhaps ε, as η would be rather close to α α After α the extreme lower end of an upright descending below the line followed by the upper and lower parts of an upright swinging slightly to left as it descends but its foot hooked to right, prima facie ε [a trace level with the tops of the letters, perhaps to be combined with ; to give ν

(c) :], the extreme lower end of an upright descending below the line, see above α After α a trace opposite its middle and another to the left of the top of α [the left-hand arc of α probable] . . [probably the left-hand parts and traces of the second apex of μ but possibly λ, [should be written] After η the upper part of an upright, prima facie ε or ω Before ν the foot of ε or ζ, after it traces compatible with the tops of the left- and right-hand strokes of α but possibly parts of two letters β After κ the start of a stroke ascending to right After ν the start of a stroke opposite its middle ascending to right

Fr. 75 : The lower part of ε or ε followed by a dot on the line β A small loop above the general level

Fr. 72 schol. : If δ]μγωνο(), can have no relation to fr. 92, 6, where the same word recurs. But for]α it is possible to read a suspended η, η() γωνο(), and there are no doubt other possibilities as well.

μμερ[could be reconciled with the traces but cannot be verified.

2 μμινασθ. is shown by the accent and dialectal α to be a lemma but I cannot recognize what part of the verb is meant. μμινασθ(ε) followed by a suspended η does not strike me as at all a likely interpretation.

3 ἀμφερεται 'there follows in the text'.

4 No doubt β]α]ραων β]α]ραφ]εσων, 'the first (view, or the like) is to be preferred'.

Fr. 73 (b) : The antisigma against this line must be supposed to stand in some relation to that against the line added below (c) 5, but it cannot now be made out whether it denotes displacement or contradiction (which is said to have been its significance in texts of Homer) or is employed for some other purpose.

3 πειθόμενοι is indicated.

(c) α θουκωμο; the genitive plural in -ωμο instead of -ωμο must be very rare, if indeed it occurs at all, in Pindar or Bacchylides. It is not certain that it occurs here, since the articulation -θουκωμο is open, but it is at first sight the likeliest view.

Fr. 76

]οσιε[
]μερο[
].[

Fr. 77

(a)

]ιακ[
]εαρτιδας ο[
]στεφανω[
]περιραν[]ατοι[]ατε[
5]πεβρωαντο[]οικιφερωντες[. . .] ριαπ[
]αφαιλλαβ[]πο[. . .] ανος επι λθηδ[
]μασιχθονο[

(b)

]λευκ[
]ρατον[]ατε[
]οικιφερωντες[. . .] ριαπ[
]πο[. . .] ανος επι λθηδ[

Fr. 76-77 Though I believe that these come from the same neighbourhood, I cannot bring them into any precise relation. Fr. 77 (b) is fixed by cross-fibres at the level shown relatively to fr. 77 (a) but I see no external evidence to show whether it should be placed to left or to right of it. I have chosen the right on account of some apparent congruities in the contents. The interval is uncertain

Fr. 76 2 Of ϵ only the upper part of the right-hand stroke 3 The feet of two uprights and a thick dot on the line

Fr. 77 5], the right-hand part of σ or ω 6], a faint dot slightly below the line 4 For λ I cannot quite rule out ν [the lower part of an upright

Fr. 77 2 The papyrus is broken off above all the letters before δ , so that it is not known whether any accents were written besides that over the second σ , itself represented only by the upper and lower tips. I know of no meaning which could be attributed to *εαρτιε* (or, for that matter, to the more intelligible *εαρτιε*) and find no support for a proper noun *εαρτιε*.

5 seqq. The following congruities, referred to above, may be remarked:

$\tau\epsilon$ βρωαν . . . φρωαν τε;
βρωαν . . . οσι; βρωαν (not in Pindar) is a favourite verb of Bacchylides, in whom it is three times accompanied by a dative.

Περιδιδως . . . κ[ε]μασιχθονες; *μασιχθων* is otherwise recorded only at Bacchyl. xvi 19, where it is applied to Poseidon, of whose name the dialectal form presumed here is employed by Pindar at *Ol.* xiii 5 and 40, apparently because that ode is for a Corinthian.

Less obvious possibilities are *αφαιλλαβ* and *β[ια]* . . . *αλλθηδ*.

6 On general grounds I should prefer to presume *μω*, and I cannot say it was not written, but it is not the first interpretation of the ink one would choose.

Fr. 77*

].κ[
]ηφθ[
]ηων[
]ηων[
5]εφφ[
]νευχο[

Fr. 77**

].αε.[
]μεω[
]νικε[
]στεφ[
]]

Fr. 77** 1], λ or μ [the lower half of ϵ or another ϵ 2], a dot on the line

Fr. 77* 1], below the line the foot of an upright with a trace on its left [the lower part of a stroke sloping slightly forward 2 η , ν not ruled out 4 [a dot level with the tops of the letters 5], the spacing suggests:

	Col. i.	Fr. 78	Col. ii.
		] . αωκ[	] β[
		] βων [] . [
		] παρμων .] . [
5		] ρεεαυ [	] γ [
		] ρτι δειφλωνεβρε[ ]	] δ [
		] ματων [] [
		] εν [] [
		] καλακεν [] [
10		] μωκος νηη [] [

Fr. 78 Col. i 1 *μαρ*. $\eta\sigma\sigma$ or $\eta\sigma\omega$ would suit 4 There is ink over ω like a second shorter and thicker acute accent 8 Between δ and ϵ the foot of an upright hooked to right and the lower left-hand arc of a circle; perhaps ϵ but two letters might be represented. Not prima facie $\mu\omega$

Col. ii 2 Perhaps γ or π but τ followed by the left-hand end of a cross-stroke, e.g. τ , might be made of it 3 The start of a stroke rising to right

Fr. 78 Col. i 4 *μαρμων*: so Bacchyl. xvi 8 and (beside *μαδ*) Pind. *Pae.* vi 121, 127, fr. 140 (b) 9. Pind. fr. 343 (*μαρμων* l. 3) I believe should be transferred to Bacchylides. [Now Bacchyl. *Dith.* xxv 3 Sn⁷.]

Col. ii 4 Against this line is the 'ancora', presumably indicating an omission made good in the lower margin.

	Fr. 79		
(a)		]σρ	Σ ⁹ α [
		]ρρ	[
		]ρββροτων	α ¹ [
		]νρεξιμμορέν	Σ ⁹ α [
		]πρωμομενον	[
		]αναστανα []	Σ ⁹ α [
(b)		]μειτωχαμιά []	
	]παιπα [ ]	]βαλων-πολέ []	
	]ωπωνευχογ [ ]	]ραποσταζαι []	
	]κωναρξέβ [ ]	]κνδοουανωνμου []	10
(c)	]μα []	α βανας []	[
	]είσει θ [ ]	]ονεμμεγανθέρέν []	
	]βμοισ [ ]	]φ []	
	]ννε []		
(d)	] [ ]		15
	]σραστανα []		
	]φαιμαν []		
	]ν [ ]	]σας []	

Fr. 79 Although the fibres are hard to follow with certainty, I think it probable that (b), (c), (d) stand in the vertical relation shown and that (b), (c) are at the correct level relatively to (d). The distance of (b), (c) from (a) I cannot determine—it is not impossible that the ink at the end of (b) belongs to the same letter as that at the beginning of (c)—nor the level of (d), which for all I see might have stood somewhere above (b). I show the result of locating (d) in what I believe to be an alternatively possible position above (b):

(a)		(a) 5 seqq.	
	] [ ]	]πρωμομενον	[
	]σραστανα [ ]	]αναστανα []	Σ ⁹ α [
	]φαιμαν [ ]	]μειτωχαμιά []	
(b)	]ν [ ]	]σας []	
	]ν [ ]	]σας [ ]	]βαλων-πολέ []
	]ωπωνευχογ [ ]	]ραποσταζαι κτλ.	

3], two traces on the line; may be parts of different letters, e.g. ν 6], apparently the lower part of an upright; perhaps the lower right-hand part of θ but not at all suggesting it. The following α has traces of ink above it, perhaps an erased accent [], traces compatible with the ends of the left-hand side of λ 7], the upper part of a stroke rising from left to right 8 O of σ only the foot of the right-hand upright], a trace compatible with the right-hand side of α, ω

9], [(the number of letters represented may be four or even five; if there are only three the second might be α, λ, or ν, the third σ. See comm. 13], an apex as of α or the like 14], two traces level with the tops of the letters, possibly ν, followed by a curved stroke, at the same level, which can belong to no vowel but α or ω either of which would be anomalously made [], the top of α or θ likely but there are other possibilities 15 The foot of an upright, possibly the second upright of the first ν in l. 14 18 There may be a trace of the next letter touching the right-hand end of the overhang of ε

Fr. 79 Simonides is reported to have implied a derivation of Νίσην from *εί λέλει* (i.e. *εί δὲ ὄνομαζεν*) in a line which can be assumed with substantial certainty to have been quoted as *εί δ' ὄνομα λέλει θεά μέγαν εἰς δέρον* (Boell. cod. Auct. T H 11 ap. Cramer *AP* iv 1861 cod. Lips. Tischendorf; 1 ap. Reitzenstein, *Griech. d. gr. Epym.* 399). The meaning that these words must have been intended to have made way into her great chariot'. But can the Greek express that? My own opinion is that it cannot. The natural way of expressing what is wanted is shown, e.g. by *Od.* v 332 (*τήν ναόν*) *ἔβρος ἑσθέρου εἴθεον ἄδοναι*, the epexegetic infinitive being an indispensable component. If this is correct, I propose for serious consideration the hypothesis that the fragment of Simonides (80 A Bergk = 39 Diehl) should be identified in l. 12 below in the form: *εί δ' ὄνομα λέλει θεά δέρον εἰς μέγαν ναόν*. Considerable changes are involved but some corroborative evidence may be found in the context.

4 *ἔμμορέν* the second accent presumably implies that *ἔμμορ* *ἔν* or *ἔν* is meant. (It would hardly be necessary to signify that the following verse began with an enclitic) *μορέν* (see l. 12 below) is the infinitive which would correspond to the indicative *ἔμμορε*(ν), *ἔμμορέν* (but not *ἔμμορέν*) is theoretically possible, but *ἔμμορομαι* is unattested and inherently improbable.

6 seq. If the alternative location of (d) is right, *ἄβαιανον . . . φάμαν* is a reasonable guess.

7 *εὐβρομενω*.
7 seq. *χαμιά*: the accent presumably denotes that *χαμιά* is part of a compound. Otherwise (and perhaps even if so) there would be a certain attractiveness in *εὐβρομενω, χαμιά . . . σάμαν . . . βαλέν*, 'let him be of good heart, having cast (say, *εὐνω*) utterly beneath his feet'. The form of the sentence seems to be the same as that at *Pind.* 12 seq. . . . *τε εὐθόρατα καταζέτω νόημα . . . ἰθάν*.

If *ἔεσθέρου*, l. 12, fixes the interval, there is room for about 5 letters between *μαμιά* and *]βαλον*. 8 seq. *σπασας . . . εὐβρομενω*, 'of many men'.

9 Again if *ἔεσθέρου* fixes the interval, no complete letter will be missing, but I can make no satisfactory combination of the traces between *εὐνω* and *σασ*. *εὐνωσας* could be accepted but it leaves [] before *ασσασα*. An alternative is *εὐνωσ* (or possibly even *εὐνωσ*, though I think this extremely unlikely) *εὐνω ασσασα*, from which a sense can be elicited, 'they pray *εὐνω* may dispel its way' (cf. Soph. *Ant.* 959), suitable but involving an exceptional sense of *ἀσσασα*, or 'they pray admiration may dispel'.

10 Perhaps *ἀρεσάνα* is *ἄρεσ*, the infinitive (like the preceding *ἀσσασα*) to be dependent on *εὐνωσ*. I cannot say whether or not the proposed supplement is exactly suitable to the space. Four letters are at first sight too much, but I do not think these four are ruled out, and I can see no alternative nearly as likely.

10 seq. If l. 12 is what I have supposed, the name of Νίσην would suitably have preceded. *εὐνωσμου Νίκασι* in company with a word ending in *μα* and a participle equivalent to *ἄδοναι*, when followed by *δέρον εἰς μέγαν ναόν*, suggests something of the form *εἰς εἴδ' ἄμα* (*ἄβρομα*, a result which bears a notable resemblance to the last line of the epigram attributed to Simonides *Anth. Pal.* v 213) *εὐβροσεν Νίσην ἀγλαῶν ἀρεῶν ἑσθέρου*. Although there is something of the circular in the argument, the proposals seem to me to afford one another support.

12 *θεά*: there are in Pindar and Bacchylides a few examples of the present infinitive with Doric *-or* for *-ar*; they are paroxytone. There are, I think, none of *-or* for *-ar*, but the ancient doctrine is that they are oxytone and this is exemplified in the Louvre papyrus of Alcman's *Partenion*, *εὐνωσ Col.* iii p. No doubt the aorist infinitive in *-or* for *-ar* followed the same rule.

A verb meaning 'jump' is used as freely as the more colourless 'step' of Homeric characters when getting into a chariot. The actual word *ῥοπέει* seems to occur only as a description of getting out of it.

Fr. 80

[.]
], υπα[
], καμεινω[.]
], φιδας κωγαρονδ[
 5], υστεφανων υπα[
], οανηρηνεσθαι κει[
], αιδ[
], διχ[

Fr. 80 2], perhaps σ rather than θ , though there is a trace on the inside of the curve [.] an upright with its foot curving to right; β 3], traces of an upright [.] the feet of two uprights, perhaps belonging to different letters 5 Between ν and υ traces of a cross-stroke suggesting ν but presumably ν with the left-hand part of the cross-stroke destroyed [.] traces of an upright apparently turning to right at the foot 7], the lower tip of a stroke descending below the line followed by what may be the foot and right-hand end of the cross-stroke of ϵ 8], γ or the right-hand part of ν

Fr. 80 4]ιδας: I do not know why ν ιδας, 'all', should have been thought to require an accent. On the other hand, I should have expected an aorist participle, e.g. θ ιδας, to have appeared in the form -ας (cf. fr. 92, 3).

7 seq. These two lines are on a separate scrap which I am not sure I have been right in attaching here. Since l. 8 may contain the syllable]ιδας, I take the opportunity of suggesting that what Simonides wrote in fr. 65 was not ϕ ογαμεινον but ϕ ογακισαν.

Fr. 81
], π., κ[
], μδκν[

Fr. 81 1], a tall upright slanting slightly to right as it descends. Between π and κ the lower part of an upright followed by a trace suiting the lower right-hand arc of a circle 2], the bottom left-hand arc of a circle

Fr. 82

[.]
], χδιου[
], ρος[

Fr. 82 2], perhaps a sign of division, not part of a letter. The top half of χ lost but a less probable

Fr. 83

], ιωνα[
], λεκτορ[
], ρησιου[
], στασαι[
 5], οικαβ[
], [

Fr. 83 1], perhaps the top and bottom of an upright 2 Of] only the tail, a not ruled out [.] the lower part of an upright hooked to right 3], the tops of a stroke descending to right and an upright, α acceptable but not verifiable ϕ is corrected from a 5], the upper end of a stroke rising from left or perhaps the right-hand side of the loop of ρ

Fr. 84

]ομια[
], θροται[
], μηρητες[
], μωνανρ[
 5], δειδηιουταει[
], σευθερακ[
], μετερακ[
], ανα . π[
], κοκομαβ[
 10], μωνπδωι[
], [.] ββαρτδδ[
], σεδ'ερω[
], παπ[
], ναφ . [[] []
 15], [] [] , ιοε[

Fr. 84 1], an upright 4], traces compatible with the top and bottom of the left-hand part of ϵ , but many other possibilities 6], the left-hand edge of α or λ 7], the top of a tall upright, ϕ suggested by the spacing 8 Between α and η it would be possible to accommodate $\phi\alpha$ but the traces are too exiguous to verify them η might be γ followed by the lower part of an upright 11], an upright 12 Of ϵ only the overhang 14], an upright curving to right at top and bottom followed by the extreme end of an upright descending below the line, e.g. $\epsilon\phi$ 16], a trace of the upper part of a stroke ascending from left to right

Fr. 84 1]ομια[may be many things but it seems worth recalling the name of Chromius, for whose victory with the chariot in the Pythia at Sicyon Pindar's ninth Nemean was composed. The name of Sicyon is found in fr. 115, 117 below, but I can bring them into no relation with this fragment.

2 $\delta\mu\eta\theta\epsilon\tau\alpha$ [a v.l. at Pind. fr. 75, 16; otherwise compounds of $\mu\theta\epsilon\tau\alpha$ are of two endings in Pindar and Bacchylides.

3 The dialectal η suggests $\mu\theta\epsilon$ or one of the few nouns in $\mu\theta\epsilon$.

4 $\epsilon\epsilon\tau$, if rightly read, may also be many things and I recall the name of the Thessalian $\Pi\epsilon\rho\alpha\iota\alpha$ (Bacchyl. xiv tit.) only because the lexica and works of reference have not yet caught up with it.

6 $\epsilon\delta\theta\epsilon\tau\alpha$: hitherto only in Anacr. 76. Supplemented by Maas in Bacchyl. *Enc.* 20 A 20, $\epsilon\delta\theta\epsilon\tau\alpha$.

9 $\chi\eta\mu\kappa\omega\sigma\theta\epsilon\tau\alpha$: in Pindar and Bacchylides always of Apollo.

10 $\iota\omega\tau$, $\nu\delta\omega\tau$. . . $\delta\beta\omega\tau$: perhaps the name of a river intervened and the sense was 'dwelling by the . . .', but Pind. *Ol.* vi 85 suggests at least one other possibility.

11 $\tau\delta\delta$, i.e. $\tau\delta$. . . not $\tau\delta\delta$.

Fr. 85

]λα[
],εκ[
]ενκ[
]ροδρο[
 5] [
]ποικ[
]...[

Fr. 85 a], γ or the right-hand part of γ
7 γ or τ, α or δ, δ or λ, are the prima facie probabilities

Fr. 85 d Perhaps τραβ]οδρο[μ- is the likeliest guess, in view of fr. 92, 3; 96, 3; 99, 2, though I cannot bring this scrap into relation with them. τραβ]οδρομ- in the epigram by Simonides *Anth. Pal.* xiii 14. But 'Ολυμπ]οδρο[μ- is an alternative suggested by Bacchyl. iii 3 and there are others. If γ, which is close to the edge of the break, is part of another letter, the articulation between equals equivoal and the range of choice is thereby widened.

Fr. 87

],γεντα[
]οργ[
]ροει[
],εκα[

Fr. 87 1], a short arc from the lower right-hand side of a circle], an upright curving to right in its lower part, perhaps ω 3 Of ½ only the top; α perhaps possible 4], perhaps the upper part of the upper arm of α

Fr. 86

]...[
]μνωσ[
]ρον[
 5]]πνω[
], διαρρ[
], ρυμ[
]...[

Fr. 86 1 The lower end of a stroke descending from left, the foot of ε or ε, the foot of an upright 4 Above ε of the left-hand arc of a small circle 5], perhaps the right-hand ends of σ 6], the upper part of an upright. The stop may be casual ink], the lower part of a slightly convex upright 7], perhaps the upper right-hand stroke of ω], perhaps the upper right-hand side of the loop of ρ

Fr. 86 5 If]δωρ 'Δ(α), it may be noted that fr. 120 (b) 3 seqq. may have been written for an Athenian, but I can see no connexion between that fragment and this. I do not think that ελ[e.g. ελλε, ελλε, can be contemplated as a possible reading.

Fr. 88

]α[
]έσπ[
] [
] [

Fr. 88 1], the lower part of an upright

Fr. 89

]ηε[
]κάτ[
] [
] [

Fr. 89 1 Of η[only the left-hand end of the cross-stroke

Fr. 90

]μο[
]έσπ[
]είδ[

Fr. 90 1], the lower left-hand part of ε or the like

Fr. 91

]δ'αμ[
]βχη[
]αρρη[
]κε[
 5]αεα[

Fr. 91 a], traces suggesting the foot of an upright 3 For η possibly an anomalously written η 5 Below the tail of]α a dot, perhaps fortuitous; not the usual 'divider'

Fr. 92

Col. i

Col. ii

] [
]εεεπερεε[ε]ηχοεδε [
]ποτάωνονταδιωντελεεεεε [
]μνωσεφρω[...]μ[]σαν [
 5]μελλαντοαλβου-τουδ'ε[]]ονωσενχη κων...[] [] [
]μα[]χαιρανδ'αμφεπαχεν,αεβ'ουα'μετρηφη α[
], γμνωσεχων εχμωλεων εχων πολω δ[
]ρωε[...] []δμμ[ε.c. 7 letters]ρρεεδε [

Fr. 92 Col. i a Of εεε only the feet 6], the lower part of an upright; if ν, nothing missing, left τ, room for one letter between it and χ 7], traces consistent with a stroke descending from left to right, followed by the lower end of a stroke descending from right, λα acceptable 8 After] prima facie τ, the trema added by a different hand; but perhaps a better interpretation is] followed by a high stop and τ with a dot above it signifying cancellation

Fr. 92 Col. i 2 The alteration of -ενωχ- to -ενω- may be explicable as a change of present to aorist or as a reflexion of the view (as old as Aristarchus) that there existed a present stem -ενω-; see schol. *Od.* iv 277, Hesych. in περεε[ε]μα (cf. Phot. = Suid. in ν.), et al. This relates to a verb

meaning 'walk (round)'. But in the marginal note against l. 5 $\pi(\rho\sigma)\epsilon\tau\epsilon\gamma\omicron\varsigma$ is followed by datives and, if these are dependent on it, must be presumed to mean 'placed round'. No such use is otherwise recorded. ($\pi\epsilon\sigma\tau\epsilon\chi\epsilon\tau\omicron\varsigma$ Ansch. *Agam.* 1363 is likewise unique and unexplained.)

3 seq. I should guess that $\kappa\omicron\iota\upsilon\varsigma$ is the end of the name of a victor, who rejoicing at his recent success in the two hundred yards is recommended to do something in regard to Orchridas.

4 $\mu\epsilon\lambda\omicron\sigma\alpha\upsilon$ seems likely but there are other possibilities, especially as $\lambda(_)$ is not certain and $\lambda\eta$ might be substituted.

5 seq. I suppose the general sense to be 'I welcome him' but I do not venture to supplement $\epsilon\lambda\gamma\omicron\varsigma$ or any specific verb, such as $\delta\acute{\alpha}\sigma\epsilon\mu\alpha\iota$, since there is a considerable choice of detail by the notation might be expressed.

Marg. $\sigma\omicron\pi\pi\iota\theta\alpha$: the name does not recur. I suppose it implies $\sigma\omicron\pi\sigma\kappa\omicron\varsigma$ (as at IG iv 1284, 10), with $\sigma\pi\pi$ for $\sigma\pi$ 23, e.g., in the name of the Megarian $\sigma\omicron\pi\sigma\kappa\omicron\varsigma$ (IG vii 52), who started the custom of running naked.

6 Cf. Simon, fr. 37 $\delta\mu\theta\iota$. . . $\pi\epsilon\sigma\tau\epsilon\tau\epsilon\beta\acute{\alpha}\lambda\lambda\epsilon\phi\omicron\alpha\sigma\chi\epsilon\tau\omicron$ (sc. his mother Danae).

$\delta\epsilon\sigma\prime$: $\delta\acute{\alpha}\tau\epsilon$ of comparison is properly an Ionic characteristic, but since it is found as a variant of the Doric $\delta\acute{\alpha}\tau\epsilon$ in MSS. of Pindar ($\delta\acute{\alpha}\tau\epsilon$ and $\delta\acute{\alpha}\tau\epsilon$ once each in Bacchylides), no inferences are to be drawn from its occurrence here.

$\delta\acute{\alpha}\tau\epsilon$. . . $\mu\epsilon\tau\epsilon\tau\epsilon$: cf. Pl. *xxiii* 783 $\mu\epsilon\tau\epsilon\tau\epsilon$ $\delta\acute{\alpha}$.

$\omega\acute{\iota}\alpha$. . . $\delta\phi\alpha\gamma\eta\mu\alpha\iota$: cf. Hom. *h. Dem.* 165, 219 seq., 2359 fr. 1 i 2.

7 Apparently an adverb formed from a perfect participle. I should have said that such adverbs were both prosy and apt to be of a later date than would be ascribed to these remains.

The marginal note apparently records a variant punctuation. The text stops a clause at $\delta\chi\omicron$. The variant presumably ran on as far as γ in the next line, if there is a stop there (see app. crit.), or beyond.

8 $\pi\omega\lambda\epsilon\omega\iota$] $\nu\alpha\sigma\alpha\iota$ γ : $\pi\omega\lambda\epsilon\omega\iota$ I should say was more probably the genitive plural of $\pi\omega\lambda\epsilon\acute{\iota}$ than the participle of $\pi\omega\lambda\epsilon\iota$, but it must be remarked that $\delta\acute{\alpha}(\theta\omega\omega)$, which might be thought of, seems too long.

[$\sigma\tau\epsilon\mu\omega\iota$. . . $\epsilon\lambda\gamma\omicron\varsigma$] $\mu\epsilon\omega$ looks overwhelmingly probable. Though there are other possibilities, I can see none which will account for the ink between γ and $(_)$, unless indeed it is a letter which has been cancelled.

Fr. 93

] . . . $\delta\epsilon\lambda$
] $\pi\pi\omicron\beta\omicron\nu\omicron\delta\epsilon$
] $\mu\epsilon\lambda\delta\alpha\mu\phi\omega\lambda$

Fr. 93 1 δ , the foot of an upright slightly hooked to right. This is followed by the foot of ϵ or ς and the lower part of an upright.

Fr. 93 Perhaps from the same column as fr. 92 1.

1 $\delta\acute{\iota}\nu\epsilon\iota$ $\delta\acute{\iota}$. . . one possibility.

1 seq. $\delta\acute{\alpha}\mu\phi\omega\lambda$.

3 $\mu\epsilon\lambda\delta\alpha\mu\phi\omega\lambda$ applied to trees with dark leaves, to places dark with leaves, as a proper name to a place in Abdera (Pind. *Pae.* ii 69 — 241 Col. vi 4 seq. c. schol.).

Fr. 94

] $\mu\epsilon\sigma\tau\epsilon\mu\alpha$
] $\rho\omicron\nu\delta\acute{\alpha}\mu$
] $\gamma\tau\epsilon\kappa\epsilon\mu\alpha$

Fr. 94 2 seq. $\kappa\lambda\omicron\upsilon\theta\iota\alpha$. The text may have been of the same general nature as Pind. *Ol.* vi 29 seq. δ $\tau\omicron\iota$ $\pi\omicron\sigma\epsilon\delta\acute{\alpha}\mu\mu\epsilon\mu\epsilon\chi\theta\iota\sigma\tau\alpha$ $\kappa\lambda\omicron\upsilon\theta\iota\alpha$ $\lambda\omicron\gamma\epsilon\tau\alpha$ $\nu\alpha\theta\iota\alpha$. . . $\nu\epsilon\lambda\mu\omega$ (which I adduce merely as a curiosity, the indispensable components being only a part of $\nu\epsilon\lambda\omega$ and the dative of the father).

Fr. 95

] . . . δ
] $\rho\pi\omicron\tau\eta\mu$
] $\mu\epsilon\sigma\tau\alpha$
] $\gamma\tau\omega\lambda\omega$

Fr. 95 1 The base of a circle followed by the lower part of an upright; the remains of the third line suggest a β or ϵ or ς , and other choices are possible. 2 δ , perhaps the extreme ends of an upper and lower left-hand strokes of χ , but ξ perhaps not ruled out. 4 Of γ only the right-hand end of the cross-stroke, γ equally possible.

Fr. 96

] ρ . ϵ . δ . δ
] $\delta\acute{\alpha}\nu\epsilon\tau\alpha\kappa\alpha$
] $\alpha\tau\tau\alpha\lambda\lambda\epsilon\omega\upsilon\tau\iota$
] $\kappa\omega\upsilon$
5] $\epsilon\upsilon\kappa\epsilon\alpha\tau\epsilon\tau\iota$] $\kappa\alpha\upsilon\theta\epsilon\tau\iota$
] $\theta\mu\eta\eta\mu\delta\alpha\epsilon\iota\sigma\iota$]
] $\kappa\omega\upsilon\tau\omicron\upsilon\tau\omega\lambda\zeta\omicron\mu\epsilon$
] $\epsilon\mu\lambda\eta\theta\iota$

Fr. 96 1 The lower end of an upright descending below the line, the left-hand side of a circle, traces on the line compatible with the base of a circle or loop. 2 After ϕ the lower part of an upright, thickened as if twice written; after γ the foot of an upright hooked to left. Of 3 only the lower end of the right-hand stroke, but μ less probable. 5 Of η only the lower part of the tail. θ , an upright with a trace sloping up to the right at its top; ν not verifiable. Above $\epsilon\epsilon$ traces of an interlinear letter with a dot to its right, perhaps $\gamma\eta$. δ , an apex suggesting the left-hand apex of μ ; ν I think ruled out. 8 δ , perhaps the extreme right-hand end of the cross-bar of γ or a like letter touching the back of ϵ . Of η only the tip of the left-hand branch.

Fr. 96 3 $\epsilon\tau\acute{\alpha}\lambda\epsilon\omega\iota$ $\tau\epsilon$. . . Perhaps a clause of the same kind as $\epsilon\tau\acute{\alpha}\lambda\epsilon\omega\iota$ $\kappa\alpha\theta\eta\sigma\tau\epsilon\alpha$ Bacch. vi 15, $\epsilon\tau\acute{\alpha}\lambda\epsilon\omega\iota$ $\kappa\alpha\theta\eta\sigma\tau\epsilon\alpha$ Pind. *Ol.* xlii 30, but $\delta\epsilon\tau\alpha\lambda\lambda\epsilon\omega\iota$ in the next line suggests the possibility of a future, $\mu\epsilon\lambda\delta\alpha\mu\phi\omega\lambda$, rather than an aorist.

5 The superscript $\kappa\omega\upsilon$ indicates the articulation $\kappa\omega\upsilon\epsilon\omega$. What follows might at first sight be taken for $\delta\epsilon\tau\iota$ (δ or $\delta\epsilon\tau\iota$) ϵ followed by some case or derivative of $\alpha\iota\theta\eta\sigma\tau\epsilon\alpha$. But since, if the letters are so articulated, the acute accent implies that a clause ended after ϵ and one would have expected this to be shown unambiguously by a stop, the alternative $\delta\epsilon\tau\iota$ $\kappa\omega\upsilon\epsilon\omega$ $\delta\epsilon\tau\iota$ must be considered in theory more probable. (For the verb or verbs $\delta\epsilon\tau\iota$ $\kappa\omega\upsilon\epsilon\omega$ see Cronert's *Passiva* xv.)

6 $\mu\alpha\delta\alpha\kappa\epsilon\iota$: I have found no plausible explanation of this word as it stands. There is no trace of $\mu\alpha\delta\alpha\iota\omega$ for $\mu\alpha\delta\alpha\iota\omega$ and $\delta\epsilon\tau\alpha\lambda\epsilon\omega\iota$ Hippoc. *Art.* 53 shows that the recorded forms referred to $\mu\alpha\delta\alpha\iota\omega$ are rightly so referred though they are in themselves ambiguous. I therefore suggest that there may be a simple error and that $\mu\alpha\delta\alpha\kappa\epsilon\iota$ is meant.

There is no reason why $-\alpha\kappa\epsilon$ should not be an aorist subjunctive—the short-vowel subjunctive

Fr. 124	Fr. 125
.], ca. [	]αρθε.[
.], [κ] [	]μασ[α]
]κρατονικησερ[	. . . . .
]ηραυρευσα[	. . . . .
5]αμου[1. ρθθ.[	Fr. 126
.] δεπ[	. . . . .] ρ[
.]. [.

Fr. 124-6 appear to have stood in close proximity. I am by no means sure that fr. 125 and fr. 126 should not be joined so that the bottom of the first stroke of ρ in fr. 126 is represented by the dot at the end of fr. 125. 1. Fr. 125 and fr. 126 together may well have come from below fr. 124

Fr. 124 1 [., the upper part of an upright 2 4 is longer than normal but some of the loop of ρ should be visible and there is no trace of ink after it for the space of more than a letter [., two dots, one above the other, presumably belonging to a marginal addition 5 marg. Possibly ρ and ς or ε

Fr. 127	Fr. 129
.] θε[.]. [
.]. ε[	]α[.
.] ερο[	. . . . .
.] αυθ[	. . . . .
5 . . . . .]. [	. . . . .
.]. [.

Fr. 129 2 [., a slightly convex upright with the start of a stroke descending to right from its top

Fr. 128	Fr. 130
.]. [.]. [
.]. [.]. [
.] ο[	. . . . .] ε[
.] ρ [	. . . . .

Fr. 130 1 The foot of an upright hooked to right with traces of ink to its left 2 Perhaps β but the surface is damaged and the ink has run ., [., the left-hand edge of an upright

Fr. 128 2 [., an upright perhaps hooked to right at the foot

Fr. 131	Fr. 132
.] ρ. . . [	. . . . .] ροθβε[
.] κισοδα[	. . . . .] . . . το
.] κισοδα[	] φοτρανε[
.] σταλθειαν λεγοι. [	. . . . .
5] αετρατον [.] ηρ[	. . . . .
.] πᾶμιθ[	. . . . .

Fr. 132 2 The interlinear letters might be read βοληο but there are other equally probable interpretations

Fr. 131 1 The two letters after ρ are unusually close together; the first may be θ, less probably ς; the second α, less probably χ. Of the third only a dot on the line remains 4 [., the upper part of an upright with a trace of a stroke descending to right from its top 6] ., the top of an upright

Fr. 131 α]ε εθδα[seems the likeliest articulation and εθδαμρ then the likeliest supplement, though this word does not occur in Pindar and only once in Bacchylides, vi 13 (where may be noted as a curiosity 1. 3 ερ' Μλα φεθ εροχοα[corresponding to ερ' Αλφειαν, l. 4, and l. 6 'Ολυμπια corresponding to 'Ολυμπια, l. 6). I have already said that I can see no connexion with fr. 128, 6 marg., where εθδαμρ perhaps recurs.

3 Perhaps εθδαο, as at Pind. *Ol.* ix 33 of the place of contest or as at Bacchyl. ix 39 of the spectators. But a compound is also possible. 6 'Ολυμπια.

Fr. 135	Fr. 136
.] αδβερ[.]. [
.] αςι[	] βοληε[
. . . . .	. . . . .] ρ[

Fr. 134 1 [., the lower end of a stroke descending from left, α? [., the start of a stroke ascending to right 2] ., γ or τ

Fr. 134 1 Possibly a reference to Αλυθια, a family name found at Sparta, Thebes, Athens, and other places in the Greek world. The accent, shown by the dots to be a variant (the first written alternative to which must therefore have fallen farther forward), I take to imply a difference of view about Αλυθια, whether genitive plural or accusative singular.

Fr. 136 1 Traces suiting the feet of two uprights on the line and the lower part of an upright descending below it 2 [., a dot just below the level of the tops of the letters

NEW CLASSICAL FRAGMENTS

Fr. 137

]. . . . []
] κρηρ[
]
]
]
]

5

Fr. 137: Feet of uprights, the third descending below the line 3], the tail of a or λ 4], a corrected or deleted letter beginning with an upright; π? 4], the upper part of an upright 5], two dots level with the top of the letters, on a single fibre

Fr. 140

] δίαστρα[
] σμ[

Fr. 140 2], the top of an upright

Fr. 141

] . . . []
] ραμ[]
] . . . []

Fr. 141 3], the top of an upright

Fr. 143

] ος []
] νίδοκαλκία[]
] τρεκού[]
]

Fr. 143 4], above the line the extreme top of a small circle, not in the right position for a circumflex; in the line the upper part of an upright with a trace of a cross-stroke (which may be ink that has run along a fibre) touching its left-hand side just below the top. I am inclined to think], should be written

Fr. 138

] κυμα[]
] ουσ-αρ []
] ποράμια[]

Fr. 138 2], perhaps the tip of the left-hand arm of ω or possibly of the hook to left with which ε is sometimes made

Fr. 139

] ρορ[]
]
]
]
]

Fr. 139 1], the lower end of an upright descending below the line 2], the foot of a stroke hooked to right For μ], perhaps ε]

Fr. 142

] . . . []
] . . . []
] . . . []

Fr. 142 1], perhaps the overhang of c], the foot of a stroke leaning slightly to right

2430. CHORAL LYRIC IN THE DORIC DIALECT (2SIMONIDES) 85

Fr. 144

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 144 1], the lower part of an upright 3], τ seems to me slightly more likely than γ

Fr. 145

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 148

]
]
]
]

Fr. 148 1: Of σ only the right-hand upright, of τ only the shank

Fr. 148 1: It may be useful (if *περπασι* is rightly recognized) to recall the facts that Poseidon was honoured as *Περπασιος* in Thessaly (Pind. *Pyth.* iv 138 c. scholl.) and games called *Περπασι* celebrated in his precinct (Bacchyl. xiv tit. and v. 20), and that *Περπασιος* is a common Thessalian name. But there is no particular reason to suppose that *περπασιος* has not one of its ordinary senses here. Pindar, for instance, calls the polyp *θηρ περπασιος* (fr. 43) and there is a reference to the polyp in Simonides fr. 11.

Fr. 151

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 146

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 146 1], the middle of an upright 2], the upper part of an upright, apparently slightly convex

Fr. 147

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 149

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 149 Not γρσσ and therefore not Simon. fr. 44.

Fr. 150

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 150 2], perhaps the tip of the upper arm of α, but above the general level], traces of an upright

Fr. 152

] . . . []
] . . . []
] . . . []
] . . . []

Fr. 152 1], the lower right-hand arc of o or the like], an upright struck through 2], a trace of a stroke descending from left to right], the upper left-hand arc of o or the like

Fr. 153

]ρ. α. [

Fr. 153 Between ρ and α, γ or the right-hand part of τ. The foot of an upright followed by the lower part of an upright leaning slightly to right

Fr. 155

] []
]σεξηλασε[
]ωντε[
] []

Fr. 157

] []ετ. []
]οθώθεο[]
]αντοσιωπρα[
]κολιτορελε[]

Fr. 157 1] [] the tail of an upright descending well below the line, e.g. φ. Perhaps the foot of ε. α ε seems to have been written though it seems that ε must have been intended. Interlinear traces 3 ε ε is anomalously made with a very sharp angle as in the iambic pieces, 2318, instead of the usual round-ended loop

Fr. 157 But for the contents I should have assigned this to 2318, of which compare especially fr. 8.

4 δλιτορελε new.

Fr. 154

]μ []
]ε []
]οι[]
]εε[]
] []

Fr. 154 1] [], the lower end of a stroke descending from left 3] [], the upper end of a stroke ascending to right, perhaps χ

Fr. 156

] []
]αρηγρωτ. []
]απετασποδ. []
] []

Fr. 156 2 Possibly οι or οι but the surface is damaged and verification is not possible 3] [], two traces on a single fibre compatible with ε

Fr. 156 3 ἀπετασ v.l. ἀπετασ.

Fr. 158 Vacant

Fr. 159

] [] [] [] []
] [] [] []
] [] [] []
] [] [] []

Fr. 159 1 marg. 3 The ink immediately before λ most resembles ν but I am not sure that π or ν may not have been written. The preceding letter may be a damaged μ 4] [], π or perhaps λ

Fr. 160

(a)]ρδωρε[]
(b)] []
] []
] []
] []
] []

Fr. 160 The relative positions of (a), (b) are fixed by the fibres of the backs. There is no way of determining whether only one or more lines are lost between them

(b) 3 The horizontal top stroke of ζ, ε suggested

Fr. 163

] []
] []
] []

Fr. 163 1] [], the right-hand end of a cross-stroke as of γ or τ 2] [], the upper part of an upright rising above the general level

Fr. 166

] []
] []
] []

Fr. 161

]κα[]
]ω[]
]ε[]

Fr. 161 3] [], the left-hand angle of γ or ω

Fr. 162

]αυ[]
]δ[]

Fr. 164

] []
] []
] []

Fr. 164 1] [], the upper part of an upright

Fr. 165

] []
] []
] []

Fr. 165 2] [], the right-hand end of a cross-stroke as of γ or τ

2431. SIMONIDES, *Epinicians*?

The grounds for the conjecture that the following fragments are to be attributed as above are set out in the note on the title in fr. 1, but what is preserved is neither extensive nor comprehensible enough to make the identification of the author of most value. If it is correct, however, it rules out Simonides as the author of P. Strasb. inv. gr. 1406-9 (proposed by Snell, *Hermes Einzelsch.* v 98 seqq.), in which the form of title is different.

The hand is a well-executed upright rounded uncial of above medium size and uncommon type, which I suppose to be assignable to the second century. Some, perhaps all, of the sparse accents and other additions seem to be by the copyist.

Fr. 1

(a)	]	κελητη [	κελητη
	]ουκαλαιουταισιν [	τοῖς Αἰατίου παῖσιν.	
	]α[α][κ]ρονοισαισικρυδ[	]α Κρόνου παῖς ἐρικυδ[ης	
	]ιατιουγεναν [	]Αἰατίου γενεάν	
5	]ταυκαυροσφ[.]μ.[	]ται και χυροσφ[αρ]μ[υ]φ	
	]απολλωνεκαταβολη[	Ἀπολλωνε καταβολη[
	]σαμινειδ παρατεπ[	σαμινειδ παρα τε Πηθῶ	
	]θιπποδρ[. ].. [	θ' ἱπποδρ[.].. [
	]..ε.[.]μ[ ].. [	]..ε.[.]μ[.].. [
(b)].. [].. [
] [] [] [] [
	]..κ... [	]..κ... [
	]..ε.[.]μ[ ].. [	]..ε.[.]μ[].. [
5	]βασιλη[]ελεσφορον [	βασιλη []ελεσφορον	
	]αμφα[.]μινεχυρσαν [	αμφα[.]μινεχυρσαν	
	]υριδαν μαδεγεν. οσινολβ [	υριδαν μαδεγεν. οσιν ολβα[
	]θεσσαλωνκαιπατιδαμωι [	Θεσσαλων και πατιδαμωι	
	Fr. 2		
].. [
	]..σν. [
	]τρωανω[
	]ματαπ[

FIG. 1 (a), (b) appear to be the top and bottom of the same column. Fr. 2 may well belong to it also but I cannot bring it into any precise relation with the others

Fr. 1 (a) § Of γ the left-hand part of the cross-stroke is lost 7], a trace on the edge of the break compatible with the lower left-hand arc of a circle 8], the tip of a stroke above the general level followed by the top of an upright; perhaps two letters, e.g. *μ*, represented 1.., the tops of two uprights; if *μ*, only one letter could be inserted between *μ* and *μ* 9], ε, a trace level with the tops of the letters ε], the upper tip of a stroke descending to right, e.g. *υ*],], the upper right-hand arc of a circle followed by the upper end of a stroke descending to right; perhaps],], most likely

Fr. 1 (b) 3], the foot of an upright The letters after κ are much damaged; κεληθ might also perhaps be elicited 4 Of]σ only the parts on the line 7 The very slight remains of the first letter suggest γ (the foot of the upright and the right-hand end of the cross-stroke), but the surface is damaged and κ may be another possibility Above the line between *υ* and *σ* an upright, apparently in the hand of the text; the head may have been scored off Between *υ* and *σ* a first circle, *ο* or *θ* not *ε* or *ς*, then faint traces suggesting the lower left-hand angle of *α* or *δ*

Fr. 2 2], perhaps the upper right-hand part of ξ ..ε. or *ε* or followed by *ε* or *ς* 3], the top left-hand arc of a circle

Fr. 1 (a) Title. If, as I think there is no room to doubt, the poem is an epinician and the title signifies 'For a victory in the horse-race won by the sons of Aesalus', the order of words is unique. That regularly found in the titles of the epinicians of Pindar and Bacchylides is exemplified by 'Ἕκωνος Ἐρσασίου κελητη (Pind. Ol. i). 'I. C. Ἴωνος' Ὀδυσσεύς (Bacchyl. 3), and their analogues. An explanation of the peculiarity may be found in the following considerations.

The epinicians of Simonides, unlike those of Pindar, which were arranged by venue, were arranged by event. This appears clearly from the citations of titles, *ἐπίωνος ἄρματα* (Str. AO 3, 254, cf. Choerob. in Theod. *scor.* 1, 200 Hillg.), *ἄρ κενεθῆκος* (Phot. lex. ed. Reitzenstein p. 77 = Suid. in *ἄλωσθεσ* *ἄρματα* = Bekker *Anecd.* 1 377, 27), *ἀε τῶν . . . τερθῆσων* (schol. Aristoph. *Eq.* 405).

But obviously *ἄρματα* and *τερθῆσων* are not on all fours. The first covers all kinds of foot-race, the second only one of a number of kinds of horse-race. If consistency in the classification was desired, we could infer that under the general heading 'Epinicians for runners' were sub-headings 'For winners of the *ενδῶνος*', 'of the *κενέθης*', or whatever it might be, and conversely, that the general heading under which winners in the chariot-races or the horse-race appeared would be *ἐπίωνος Ἴωνος* or the like. However that may be, victories with the *κελητ* must, like victories with the *τερθῆσων*, have also been specified, it would be natural to place first, since it was what was common to all the constituents of the group. Titles of the form found here would thus result. But I do not see why the venue (which is unnecessary in the titles of Pindar's Epinicians but generally appears in those of Bacchylides) is omitted.

τοῖς Αἰατίου παῖσιν: cf. Paus. vi 13, 20 for a similar joint ownership of a race-horse.

The name *Αἰατός*, though nowhere else preserved in its correct form, is now seen to be due to be restored in the following places: Polyæn. *Strat.* viii 44, Charax ap. Steph. Byz. in *Δάρων*, for *Αἰάων*; Pausan. Attic. ap. Eustath. 331, 20, for *Ἰάωνος*; *App. proc.* lii 20, Phot. and Suid. in *Θεσσαλων* *κόβηται*, for *Ἀρτέων*. In all places the name has a Thessalian accent.

3 Perhaps *Ὀδυσσεύς* K. *π.*, namely *Zeus*. At *Pyth.* iii 4 *Ὀδυσσεύς ἴδων ἐπιμυθεύοντα Κρόνου* is applied to Choerob. The mention of Zeus might be an oblique reference to an Olympian or Nemean victory as that of Apollo, below, in conjunction with Pytho, is to a Pythian. I am by no means sure that *οὐρανός* is not on the long side. *ἐπίωνος*, as at Pind. *Pae.* vi 134, might be considered.

5 *κρυοσφάρμυξ* new; Apollo is *κρυοσφάρμυξ* at Ar. *Thesmoph.* 515 (not also at Pind. *Pae.* v 41, as LSJ) 237) and his epithet *κρυοσφάρμυξ* is sometimes interpreted to mean much the same (v. schol. II. xv 256): *κρυοσφάρμυξ*, Ἀπὸ δ' ἰωνος . . . κτεῖνον *Pyth.* i 1.

7 *σαμινειδ*: I am not sure of the sense. If no more is lost on the right than I have supplied, *σαμινειδ* must apparently mean 'points out'. There seems no place for the connotation of cryptic utterance.

Αἰατῶν . . . Πηθῶς: the adjective not uncommonly attached by Pindar to places.

8 at *θ' ἱπποδρ[ο]* seems probable.

Fr. 1 (b) 5 *σφ[αρ]* *τελεσφορον*: cf. Aesch. *Choeph.* 663 seq. *εχυρσαν* is susceptible of three interpretations: 'they wanted', i.e. *εχυρ(σ)σαν*, 'they lent', or 'they pronounced'. The last might produce a clause formally parallel to *Pyth.* iv 6 *χρησεν οὐρανῶνα . . . κρυοσφάρμυξ* *Αἰβάας*, but I can adduce no other instance of a verb meaning 'to give an oracle' having the subject in the plural. *εχυρσαν*, *εχυρ(σ)σαν* avoid this difficulty but do not, on other grounds, appear to be probable articulations.

·υρδαν or ·υ'μδαν looks like a patronymic. Πυρρ- would not be unexpected in Thessaly, but I find nothing suitable on record and I am not sure that π could be accepted as a reading. υρδαν seems hardly avoidable but I do not see how it can be reconciled with the traces.

		Fr. 3			
Col. i		Col. ii			
				]π[
				]αυ[
				]μδι[
				]μεμ[
				]ραῖτα[	5
				]χμα[
				]ηθ[
				]α[

Fr. 3 Col. ii 1 :] the lower left-hand arc of a circle 7] the left-hand arc of a circle

		Fr. 4			
] [] [
		]λυφορβον [
] [
		]μκρο... [
	5	]καλλε'... [
		]πτατερ [
] [
] [
		]εσοο[
] [
] [
] [
] [

Fr. 4 4 seq. The ends of the lines are so rubbed that only scattered spots remain; κρονον (the κ overwritten and perhaps altered or deleted) and καλλερε are compatible with the traces
Above the line the top half of a circle, e.g. an interlinear α 9] the foot of an upright

Fr. 4 2 πολυφορβον.

5 If]καλλερε, presumably 3rd sing. impf. act. most likely.

Fr. 5

] []
]μυ[

Fr. 6

]υφε[

Fr. 6], the foot of an upright and the right-hand end of a cross-stroke; τ probable

2432. SIMONIDES?

An obvious ground for suggesting the ascription to Simonides of the following piece is the strong similarity of the sentiments expressed in ll. 6 seqq. to those found in the poem to Scopas partly preserved in Plato's *Protagoras*. But I am uncertain what weight to attach to this. Poets do not repeat only themselves, and generalities of the same kind as are contained in ll. 6 seqq., and also in ll. 1 seqq., may be expected to appear in any of the composers of choral lyric. Some slight indications pointing specifically towards Simonides or at least away from Pindar or Bacchylides are adduced in the notes on ll. 1, 6, and 9. The fact alluded to in the note on l. 7 may be thought to have some evidential value in the contrary direction, and the metre certainly seems to be less dactylic and more trochaic than those found in ancient quotations from this author.

The hand is a well-executed rounded upright uncial rather larger than the common and may be compared with P. Ryl. 44, than which I suppose it to be somewhat later. The lection signs are in a greyer ink than the text and must be supposed due to a different pen.

	] κρήνηκενιτότ' αἰχρονεῖδε [
	] α, ορέτιςέβηρο. []τομα [
	] φήρ[] υ, ομκατοςατελής· οδ. [
	] κοσομαυει[] . [
5	] . . . ε[] παγκρατής [
	] Αγγριςαρετάνεδωκεν[
	] ἔλος· οὐραελαφρονεσθ[
	] πρᾶκονταν . βιαιαι [
	] βοσαμίχρηνοιβολοπή[
10	] γαβένηροςετροσαφροδον[
	] θαλότεφιλονικια [
	] μηδαιωνόστων [
	] θεῖνκελευθον [
	] οςέστωδιανον. [
15	] γκυλημή [
	] θικαιος [
	] ἔθυσασ[
	] θ'· οντι· τ. [
	] ντρο[
20	] α. [
	] ο[

1], the bottom arc of ϵ or ϵ 2], the base of a circle followed by the lower end of a curved stroke descending from left; not prima facie to be combined as μ 3], the left-hand arc of a circle 4], the top of an upright 5], . . . the first two letters are triangular and either might be α or λ (not δ); of the third only a couple of dots remain but they, too, suit a triangular letter; of the fourth what is left suggests the right-hand arc of the lower loop of β (but see comm.). If a letter is lost between ξ and α , it can be only ι (or ρ) 6], a trace suggesting the right-hand arc of a circle Of the second, only a trace of the tip Besides the presumed "there is what looks like a rather flat" to their right 8 Between ν and β a trace of the tip of an upright followed by the upper end of a stroke descending to right and a trace of the tip of an upright 11], the right-hand end of a cross-stroke level with the tops of the letters, with the foot of an upright hooked to right on the line below it; π , as written in l. 18, acceptable 14], a dot below the level of the tops of the letters but not a stop 15], the lower left-hand arc of circle; above it a trace of interlinear ink 18 Between θ and σ the left-hand half of a circle 19], a dot level with the tops of the letters 20], the bottom left-hand arc of a circle 21], γ or τ

	τό τῆς κλών κρήνη τό τ' αἰχρών· εἰ δέ
	... (.) . . . ἀγορεῖ τις ἄθρον [] τόμα
	... ἤφρα[] υ, ο μὲν κωνός ἀτελής, ὁ δέ [
	χρυσός οὐ μαινε[] α]
5	... ἔβη[] α παγκρατής
	... ἄλλος ἀρετων ἔδωκεν[
	... ἔλος, οὐ γὰρ ελαφρόν ἐσθ[] ὄν ἔμμεν
	ἢ γ] ἀρ ἀέκοντά νιν βιάται
	κέρ] ὄος ἀμάχρητον ἢ δολοπ[] δονου
10	με] γαβένης εἰστρος ἄφροδ[] τας
	... θαλά τε φιλονικια.
	... δ] μὴ δέ' αἰώνος ἐσλαν
	] θεῖν κελευθον
	] ος ἐ τὸ δυνατόν. [
15	] γκυλημα[
	] θικαιος [
	] ἔθους ἀπο[
	] θ' ὄντι· τ[
	] ντρο[
20	] α. [
	] ο[

1 τῆ . . . νε: for the double conjunction in such sentences cf. Aesch. *P.V.* 527 *ἔων τό τ' ἀρχων καὶ τό δουλειαν δίχα*, Soph. *OC* 808 *χαρὶς τό τ' εἰένε πᾶλλὰ καὶ τὰ καίρια*, Eur. *Alc.* 528 *χαρὶς τό τ' εἰναι καὶ τό μὴ νομίζεσθαι*.

κλών . . . αἰχρών: this antithesis also at Simon. fr. 5 (Plato *Protag.* 346 c) and αἰχρών again in the same piece (*Ibid.*, 345 d). αἰχρών is not found in Bacchylides and only once in Pindar (*Isth.* vii 22), in the comparative, with the colourless meaning "not as good as". The example in P. Berl. 1341r ('Pind.' *Paes.* xiii (b) 6) may or may not falsify this notice.

2 seqq. I take the general sense required to be: if a good man is talked against, his reputation is not affected (cf. Bacchyl. xiii 199-209). The first part of the verb ending in -γορεῖ may be supposed to have contained either the notion of 'disparagement' or that of 'triviality', according to the precise connotation of κωνός.

ἀφρονεῖσθαι: for parallels see Blaydes on Aristotle, *Frags* 838.

I should guess περιβήρων. δια] looks a shade too short.

(The) smoke is ineffectual and (the) gold is not sullied, i.e. his words do not succeed in tarnishing the reputation of the person against whom they are directed. It is natural to compare *Nem.* i 24 *ἄλογγε δὲ μνημόνεος ἔλεος ἔσθω κωνός φέρον ἄντα*, which I take undoubtedly to mean, 'he has got good men to bring against detractors, water against smoke'. As Plutarch says, fr. 23, 2, *ὄν φέρον ἄντα γὰρ κωνός εἰσέλευσε*, *πολλὸν γὰρ ὄν τοῖς ἀρχαίοις ἄντα ἄντα φέρονται*, 'smoke' may here symbolize envy. I do not think it is certain. κωνός is applied to what is trifling (instances in Blaydes on Aristotle, *Clouds* 320), and no more than 'chatter' need be connoted.

4 I am uncertain whether it is better to put a comma or, with the manuscript, a full stop at the end of this verse.

5 ἄ Ἰλλύθρα (or Ἰλλύθρα) παρηγορῆ: cf. Bacchyl. fr. 14 ἀβράν δ' ἀπέρην κόβρα τε παρηγορῆς ἄ Ἰλλύθρα Ἰλλύθρα. Compare also Bacchyl. xiii 204 seq. and contrast Simon. fr. 76. I take the 'lower loop of β' (see app. crit.) as the lower right-hand quadrant of θ with the right-hand end of the cross-stroke touching its upper extremity.

6 seq. ἄλλ' ἰδέσθαι . . . ἴδεσθαι: the meaning required seems clearly to be: it is accorded to few to be consistently virtuous, the main theme of Simon. fr. 5. The form of the sentence recalls Bacchyl. fr. 25 and more distantly Pind. *Nem.* iv 41 seq. The alternative accentuations appear to indicate a hesitation between ἴδουσαν ἀπέρην and ἴδουσαν ἀπέρην, in regard to the second of which it may be remarked (i) that the true dialectal vocalization and accentuation would presumably have been ἰδέσθην, and (ii) that ἀπέρην in Homer means 'prosper', not 'be virtuous'. But to envisage a sentence in which there could have been hesitation between the accusative singular and the genitive plural of ἰδέσθῃ is a less probable hypothesis.

I am in doubt about the subject of ἴδουσαν ἀπέρην. Ἰλλύθρα is called by Pindar, fr. 205, ἀρχὴ μνηστέα ἀπέρην, but 'truth' here is used with reference to what is said about a man's character and it does not seem natural to assert that this grants or withholds consistency in virtue. There is, I should judge, no possibility that ἴδουσαν (followed by ἐ ἴδεσθαι) was written at the end of l. 6.

7 The saw of Pittacus. It is remarkable, if ἴδουσαν (or ἴδουσαν) is rightly supplied and if this piece is Simonidean, that none of the interlocutors in the *Prolegomena* called attention to the relevance of this

verse to the argument developed in 339 seqq.

8 Or θ ἴδουσαν . . . ἴδουσαν. Pind. *Pyth.* vi 13, Bacchyl. x 39.

ἀπέρην: πέρην δ' ἀπέρην . . . ἴδουσαν ἴδουσαν ἴδουσαν ἀπέρην Simon. fr. 5 (*Proleg.* 345 D).

πέρην: the Doric form to be expected, but it may be noted that the quotations of Simonides (e.g. fr. 5, 12, 35, 59) would lead one to infer that in his παράδοξος the Ionic form μῦν was found not infrequently, as it sometimes is in that of Pindar and once in that of Bacchylides.

The reference of πέρην to the subject of ἴδουσαν.

8 seq. βίβρατ ἑλπίδες: βίβρατ καὶ ἰσχυρῶν ἑλπίδες ἀνθρώπων βίβρατ Bacchyl. fr. 1.

ἀμείχρον: rare (only Soph. *Philoct.* 1267) for the usual ἀμείχρον.

9 seq. δολομήδων . . . Ἀφροδίτα: cf. *Gr. & App.*, *lyr. adesp.* 120, 2278, 7.

Pindar and Bacchylides have no compounds of δόλος, Simonides (fr. 43) is credited with δολομήδεις

and δολομήδεις and its derivatives are applied to any frenzy but not commonly in the best period to that

of love, as at Eur. *Hipp.* 1300 and here.

11 . . . ἴδουσαν: I can make no guess at this adjective. None of the few known ending in -ἴδουσαν or -ἴδουσαν can be reconciled with the room available, the extant traces, or the meaning to be presumed. ἀπέρην seems ruled out.

12 seqq. It is a reasonable conjecture that the general tenor of these verses was: if a man cannot keep a righteous course throughout his life, still, if he is as good as he can be, he may be termed virtuous. The middle stop at the end of l. 13, which might be taken to mark the end of a sentence, will then mark the end of the parenthesis.

13 seqq. It will suit the space to be inferred from the supplements in ll. 4, 9, 10.

The first hand wrote -ἴδουσαν (for -ἴδουσαν), a second added the rough breathing over σ, a third (unless it is the first again) inserted σ above the line after βε instead of before it and provided ε with an acute accent which looks as if it were growing out of his ε. βε' ἀπέρην 'his life through' (cf. Soph. *Electr.* 1204) ἴδουσαν . . . ἴδουσαν 'the path of righteousness' (cf. Pind. *Nem.* viii 35, Bacchyl. x 36 seq.); ἴδουσαν may be adequate, if -ἴδουσαν is admissible for -ἴδουσαν or βε itself is perhaps not to be ruled out.

εὐδαιμονίαν 'as far as possible', as e.g. *Hdt.* iii 24; εὐδαιμονίαν is also said. βε, on my construction, may be the end of an adjective equivalent to 'good' and ἴδουσαν, l. 16, the predicate of the apostrophe.

15 ἀπέρην: If, as seems not improbable, metaphorically 'not straightforward', a very early instance (if Simonidean) of this sense, though implied, according to one ancient view, in the first part of the Homeric and Hesiodic ἀγέλασθητε.

2433. LABEL

A roughly rectangular piece of papyrus about 2½ inches wide and 1 inch high inscribed in a hand of the second century. I see no sign of attachment to a roll. For similar objects see 301, 1091, 2396.

] κυμωνιδεων [Κυμωνιδεων
] Ψ [ὄν(δραγμα)
]]

I presume that this scrap of papyrus refers to the contents of a manuscript to which it was attached but I can come to no satisfactory conclusion about what these were. It would be expected that a commentary on poems of Simonides would be designated *Κυμωνιδου μελῶν ὑπόμνημα*, or perhaps more probably naming the specific class of poem, as *Κυμωνιδου (say) Θρηνητων ὑπόμνημα*. *Κυμωνιδου* would naturally be taken to mean 'sayings of', 'passages from' Simonides, or something of this sort. I cannot judge how likely it is that a commentary on such words would have been composed.

2434. COMMENTARY ON LYRIC VERSES (?SIMONIDES)

The first of the following fragments, which alone is of sufficient extent to warrant the expression of an opinion, seem clearly to contain part of a commentary of considerable amplitude on a lyrical composition. There is no certainty, that I see, that it was choral, not dramatic, lyric. The suggestion that it may have been a composition of Simonides depends on no more than a guess about the interpretation of an incomplete passage which may reasonably be supposed to have contained his name. Not that we should have been much better off, if the authorship were assured. There are enough places, in what is preserved, where there is ambiguity of articulation in respect both of groups of letters and of groups of words, to make attempts to arrive at even the general meaning of what is lost more than ordinarily unhelpful, and even if they were successful, I am doubtful whether more than disjointed members of the poetical text to which the commentator is referring would be recovered. In the most general terms it may be said that the action of mourners over some human sacrifice seems to be what is being explained. The details are consistent with the story of Iphigenia but insufficient to make it certainly recognizable. The text is written in a fairly small sloping hand, a practised informal uncial with a sprinkling of cursive forms, to be assigned, I suppose, to the late second century. Of the signs used in commentaries to articulate the text only the paragraphos and ἄνωστος are found in

2 I do not think it need be doubted that the name of Simonides is to be recognized. That it occurred in the nominative is less certain, but if so, there is a fair chance that the commentator is referring to the author of the piece on which he is commenting. For instance, the general sense might be: in so writing Simonides could be referring to such-and-such a practice (say, *ἀρτυμαίου τὸ σπῆ τῶθ*). But it is not difficult to think of other possibilities.

7 There is a temptation to see here *εὐναίε* on the pattern of *εἴρημον εὐναίε* at 15 seq., but I do not think there is any legitimate possibility of so interpreting the ink. Nevertheless, it is not easy (or necessary) to believe that there is no relation between *εἴρημον* or [...] *εὐναίε* [...] *των λαων* see, [i. 1-7] and *ἀναμνησκόμεθα δὲ τὸν αὐτὸν ἀνείρων εὐναίε* in 14 seq.

7 seq. Perhaps γῆρ τὸ δῶν 'the sense' or 'the point' of a portion of the text, as frequently in commentaries. *ἀναμνησκόμεθα* also frequent in commentaries, 'to take one thing with another', 'to join in sense one word or phrase with another'.

11 *λαὸν αἴε*. [I can hardly be other than a part of the lemma, or at least a paraphrase using words from the lemma, but how it came in does not appear from the paraphrase in 13 seq. I call attention to the end of l. 21, *-αἴε*, and the mysterious *ἵραε* in l. 22 without being able to guess whether they have any relevance.

12 seq. Apparently *ἐπὶ τῷ ἀναίτων* . . . *ἐβαλλοῦθ*. I suspect that *ἦ γε ἐπὶ τῷ ἀναίτων* . . . *ἐβαλλοῦθ* was intended, but can offer no supplement to recommend it. Presumably what would have been meant is that something was conveyed in terms of its opposite.

15 seq. *ἔταμα* (sc. *ἔτα*) *εὐναίε*, though a construction found in prose, looks to me here as if it had been picked up from the lemma.

16 seq. I suppose: *ἔρεται δὲ καὶ ἄλλῃ γραφῇ* 'a variant reading is found' . . . *πῶν σφῆς ἀπὸ τῆς προνομίης ἐξηγῆται* 'readily comprehensible in the light of the present exposition'. Of the alternative readings a part of one is in l. 28 *τίς ἀμφανεῖς ἔτα*; the other, in l. 27, appears to differ in ending with (*ετα*) instead of *ετα* and perhaps also in having a different ending to the word beginning with *ἀμφ*-. There is no particular reason to suppose that it further differed in having *ἡμὸ* δὲ *τίς* instead of *τίς* . . . But it may have done so.

19 seq. I suppose something like: *περὶ τῶν δὲ ἐπὶ ἐπὶ < ὡς πῆλαστα ἐ λόγος*, 'it must be observed that the sentence has been given a . . . form'. Perhaps, on comparison with l. 26, *ἦμῶς πῆλαστα*.

21 seq. *ἐν Μυκοναίεσσιν* . . . *ἵραε* *καυκνόν* at least, and perhaps more on either side, must be taken to be elements of the lemma. In *ἵραε* I can recognize nothing but *εἴε*, the third person singular of the aorist—the context seems to make the present imperative unsuitable—of *εἴω*, but that *εἴε καυκνόν* is a possible expression 'sent out a violent wailing', I cannot, on the strength of such evidence as I have been able to find, believe. [I judge LSJ] to have misinterpreted *δαίκε* both in Simon. fr. 29 and Pratin. fr. 5.]

23 seq. I take the articulation to be *ἵραε*, *αὶ δὲ γε* . . . The wailers were acting as they were because . . . If I am right in placing fr. 1 (θ) to the left of l. 26 seq., the resulting text runs as follows:

ἵραεσσονταῖαῖραε
ἵηθαλαεπιτημητου
δρμη ἵουτουδαεουθηλικου
ασηρῆ ἵσηρῆ ἵασηφουαητηρη
εἶ[ἵηρῆ], αἶ[ἵηρῆ]ασηφουαητικου
εἶ[ἵηρῆ], εἶ, αἶβαρηαλαῖ
εἶ[ἵηρῆ]

Of this there might be made: *ἐπὶ σφῆ ἀναμνησκόμεθα ἀλλὰ ἐπὶ τῶν δαίμωνων. τούτων δὲ ἀπὸ τῆς ἀσφῆλαιον τῆς ἀναμνησκόμεθα χρεώμενος* . . . ' . . . because it is not a killing of no consequence but done to honour a divine being. This too the poet has described expressively by the use of the exclamation . . . (*ἡμὸ* δὲ *τίς ἀμφανεῖς ἔτα*):' But, among other difficulties, I am at a loss to account for the word or words between the supposed *χρεώμενος* and *τίς* and to attach any meaning, or indeed any derivation, to the noun *ἀμφανεῖς*. That it should be equated with *ἀναμνησκόμεθα*, even if there were any *ἀμφε*, which there is not, is out of the question.

29 seq.], *ε γοι βαρεία λαίλαψ* would be a further consequence of the combination of the two fragments, not unattractive, though the metaphorical use of *λαίλαψ* appears otherwise not to be attested in an early writer.

[Addendum to fr. 1 (α) 3-7 and fr. 2. In the course of revision I have found the attachment of these. Fr. 1 (α) 3 seq. now run:

ἵ, εἴρημον[.], ἡ[
ἵ, νεολογοσπῶρ[
5 ἵ, ἀνεθρονασπῶρ[
ἵ, ἀναμνησκόμεθ[
ἵ, εἴρημον[.], ἡ[.]

and fr. 2 becomes a vacant number.

I think I must now accept *εὐναίε* [ἡ in l. 7, though both *ε* before and *ε* after the *+* are anomalous in appearance.]

Fr. 2

(See Addendum to fr. 1 (α) and (θ))

. . .
[.]
[παρ. []
[πηρ. []
[.], ἡ[]
5 [.] [.] [.]

Fr. 3

[.], ἡ[]
[αυταμ[]
[ηγεγυ[]

Fr. 2 The right-hand side of ll. 3-4 and l. 5 rubbed

1 A small loop, open upwards, on the line, followed by the start of a stroke rising to right
2 After *ρ* the foot of an upright 5] . . . the top of an upright, followed by traces suggesting a loop open to right

Fr. 4-7, though apparently written by the same copyist as fr. 1-3, display easily discernible differences from those and from one another. In fr. 4-5 the writing is slightly thicker, larger, and looser than in fr. 3-3. 6. Fr. 5-7 have a second *ε* as well as the V-shaped letter used consistently in fr. 1. There are other slight variations more easily seen (v. facs) than described. There is no guarantee that all are from one MS.

Fr. 4

]ukas.[
], γραβ[
]αφορια.[
]αρεθης[
 5], εν[
]ουηε.[
]βανω[
], ουτι.[
]ολογος.[

Fr. 4 τ] on the line apparently the left-hand tip of a loop as of α 2], a trace level with the tops of the letters 3], a trace just off the line 6], a dot on the line 6], a stroke leaning to right, η perhaps likeliest, but ν not ruled out 5], the lower part of a stroke descending from left, presumably λ but thicker than usual and otherwise anomalous 6], a slightly concave upright; α, β, and other letters possible

Fr. 5

]εστ[
], . []ενκ[
]ταδεκτη[
]αλεχου[
 5]]νηνα.[
], ουκατε.[
], αεκτο.[
], ηνι . . ι.[
]ωτουκατ[
 10]]βοςφω.[

Fr. 5 α] on the line a hook open to right, e.g. ε, ζ, followed by the start of a stroke rising to right, possibly μ, in which case no whole letter is missing 5], the right-hand end of a cross-stroke touching the angle of ν 6], γ or the right-hand parts of τ 6], the upper part of a stroke leaning slightly to left; ε or ν possible 8 Stripped. The traces may be differently combined. The first ε might be ρ, though there is now no trace of the loop. ε can make nothing of the ink between ε and ι, which may represent only one letter, or at the end of the line, which looks like an undotted printed question-mark to ε], a trace on the line and another vertically over it

Fr. 6

], []
], ουτω[
]αγε[
], ουτε[
 5]αρχου[
]αυα[
], []

Fr. 6 The lines are slightly wider apart 2], the right-hand end of a cross-stroke slightly above the tops of the letters, neither γ, τ, nor a paragraphus suggested 4], the right-hand edge of an upright 7 A small interlinear letter or letters; β looks like one possibility

Fr. 7

]βρομη[
], υπαρχ[
]αυοη[
]παρالله[
 5]]ταρμα[]
], οεπροβ[
]κεκου[]

Fr. 7 α] on the line apparently the left-hand end of a loop, perhaps α 6], γ or τ

Fr. 7 Ll. 4 seq. appear to contain a variant reading παραλλασ[α], παρα μασ(αω). But the scansion is not the same in both and the appearance may well be illusory.



2435. ACTA ALEXANDRINORUM?

14.5 × 26 cm.

Early first century Plates

The recto of this papyrus contains one complete column of writing and traces of a succeeding one, and is in a fairly legible condition except at three places where it has been folded horizontally in antiquity. Initial letters and sometimes the last few letters of lines are lost. The hand is a medium-sized, rather roughly formed, capital, midway in style between cursive and literary. Characteristic letters are α, ε, κ, μ, ξ, σ, τ. The two strokes from which κ is formed often do not touch, μ is deep and made in three strokes, ε is written with a forward slant, usually in two bold half-ellipses; like α it forms a ligature with ν readily paralleled in documents of the early first century A.D. (e.g. P. Merton 8 of A.D. 3). Among dated parallels for the hand one may cite BGU 1114 of 5 B.C. (plate in *New Pal. Soc.* i 176), PSI 1099 of 5 B.C. (Norsa, *Scrith. Doc.* i 10), 744 of 1 B.C. (*Greece and Rome* xxi (1952), Pl. 124), and P. Lond. 2553 of A.D. 5/6 (*New Pal. Soc.* ii 136a). The hand should be assigned to the first part of the first century A.D. It is certainly not later than A.D. 50, and is no doubt almost contemporary with the events narrated which belong to A.D. 18/19. In view of the subject-matter it is interesting to note a general similarity in character between this handwriting and that of PSI 1160. The scribe marks punctuation usually by a space in the line, probably coupled with a marginal paragraph (so l. 3); once (l. 5) he uses a middle stop. He does not write hiatus (ll. 1, 4, 17), but is capricious in the insertion of ι adscript. Vowel confusions and itacistic errors abound, and the scribe frequently admits vulgar intrusive ε (e.g. ψφθλεμαται, neuter plural) and other vulgar spellings, and makes occasional grammatical errors. Though it is written with much less care, the verso is probably the work of the same scribe. The forms of letters such as α, ε, ξ are the same, and the same characteristic errors such as ψφθλεμαται recur. The copying is even more slipshod than on the recto, and a number of passages can only be understood with the help of emendation. Recovery of the text on the verso is in any case more difficult than that of the recto. The vertical fibres are badly distorted, there are patches of discoloration, and the ink is much faded; and loss of a strip on the left means that about 5-6 initial letters are missing throughout the single surviving column.

The contents of the recto are occupied with a speech, punctuated by applause, made by an unnamed emperor to the citizens of Alexandria. After receiving two honorary decrees from the exoetes, he requests his audience to postpone its cheering until his investigations are concluded. He then explains that he has been sent by his father to settle the overseas provinces: though his travels entail some personal cost to himself, above all by separating him from his family, the hardships are compensated by the opportunity of seeing the dazzling city of Alexandria and by the warmth of his reception.

The choice for the identity of the unnamed emperor lies between two persons only: Gaius Caesar, son of Agrippa, natural grandson and also adopted son of Augustus,

and Germanicus Caesar, son of Nero Claudius Drusus and nephew of the emperor Tiberius, who had adopted him as son in A.D. 5 on the orders of Augustus. Both these two men received special powers direct from the emperor, and both were entrusted with a mission to the East, the former in 1 B.C. when on the way to Syria, the latter in A.D. 18, when he passed the winter in Egypt. Both fulfil the family conditions—they possess those relatives from whose embrace they were torn (l. 12): for Gaius Caesar the father would be Augustus, the grandmother Livia, mother Iulia, brothers and sisters Lucius, Iulia, Agrippina (the future wife of Germanicus), Agrippa Postumus; in the case of Germanicus, the father would be Tiberius, grandmother Livia, mother Antonia minor, brother and sister Livilla and Claudius (the future emperor). But in the case of Gaius Caesar no children are known, and indeed it is impossible that there should have been any, for Gaius was not married until the very moment of his departure for the East, three months or so before his arrival in Alexandria. But Germanicus already had a numerous family: Nero, Drusus, Gaius (the future emperor), Agrippa, Drusilla, Livilla (born on his travels in A.D. 18). Moreover, his wife, the elder Agrippina, accompanied him on this voyage to the East, as appears from the narrative in Tac. *Ann.* ii 72, and this fact agrees with the absence of the word γυναικός in our text. Equally in favour of Germanicus is the appeal in l. 22 to 'the services of my grandfather Augustus and my father': it is hardly conceivable that Gaius could have spoken of Augustus in this way. The only possible conclusion is that the emperor is Germanicus Caesar.

Apart from giving what is no doubt the correct official designation of Germanicus' command (ll. 9-10 note), the papyrus furnishes a lively picture of Germanicus' personality and an interesting commentary on Tac. *Ann.* ii 59. Germanicus' Egyptian visit has already left a mark among the papyri in an ostrakon dated 26th Jan. A.D. 19 (W. Chr. 413), a receipt for requisitions made in preparation for his visit to the Thebaid, and in two decrees issued by him surviving in a well-known Berlin Papyrus (SB Berlin 1911, 794 f.), in one of which he forbids government officers to make requisitions in his name, while in the second he refuses to accept divine honours. The new text seems to be an account of the very moment of his arrival in Alexandria. He is given two decrees, no doubt passed by the Greek *gerousia* of the city; he asks for applause to be postponed till he has answered the questions put to him, and explains the nature of his mission. It never occurs to him that he has no right to enter Egypt, indeed he seems to think that the very terms of his special command require him to come: in the papyrus this explanation has a sicerer ring than Tacitus' words *cura provinciarum praedestabatur* would suggest. But then Tacitus' main purpose was to exploit the contrast between the grizzled, dissimulating emperor, aware of all the *arcana imperii*, and his headstrong but winsome nephew. Germanicus is certainly presented as attractive and straightforward in the papyrus. The monotonous repetition of his *ἀπάρων μόν* seems to indicate that he is improvising his speech. Perhaps he did not foresee the warmth of his reception and had no reply prepared. Certainly the

reference to the hardships of travelling and family separation reads oddly coming from the victor of the German campaigns, a man now in his thirties. But he knew well how to please his audience by praising their famous city, and above all their founder, and by hinting at the community of interest between the Alexandrians and the imperial house. In a genuine surge of emotion he seems not to have maintained that reserved and distant attitude that was to be expected of a Roman and kinsman of the Emperor. As for his welcome, it is not the mob alone that cheers him: the reception committee includes the exoetes, the principal magistrate of the Greek community, and the members of some body that can pass honorary decrees.

The text on the verso is also intimately connected with the relations between Rome and Alexandria. It offers in correct official form the minutes of an audience before Augustus in Rome (that is, at a date prior to the events recorded on the recto) given to ambassadors from Alexandria. The single surviving column opens with what appears to be a file reference, and the protocol recording the date and place of the audience, and those who sat in consilium with Augustus, namely of the imperial house Tiberius Caesar and Drusus, Tiberius' son, and six other named persons. Their names are not fully recoverable, but five of them seem to be unknown. Then a certain Alexander, presumably the first speaker for the delegation, presented decrees and spoke, perhaps doing no more than conciliating the audience's goodwill; he is followed by a second speaker, Timoxenus, who makes some request of the emperor, the nature of which can only be guessed at, and then the text breaks off.

The date, given as the 42nd regnal year of Augustus (= A.D. 12/13), can perhaps be narrowed down to the months between 1st Jan. and 29th Aug. A.D. 13. Had it been autumn A.D. 12 Germanicus, both as consul and as third family member of the council, would have been expected to be present, while in 13 he was away in Gaul. The body that gives the audience can no doubt be regarded as in some sense a committee of the Senate, and its meeting place is recorded for other embassies and indeed is probably that specified for the Senate itself in the tabula Hebana (ll. 31-32 n.). Perhaps it is not going too far to see in the present body the select council of 20 which Dio Cassius lvi 28 says was organized by Augustus in the year A.D. 12 to help relieve the strain on the 74-year-old emperor. Its members consisted of Augustus himself, Tiberius, Tiberius' own son Drusus and his adopted son Germanicus, the consuls and consuls designate, the total being made up by co-opting other senators. Germanicus, as already remarked, is absent from the council recorded in the papyrus, in which also it does not seem possible to trace the names of the consuls and consuls designate. But it is interesting to note that of the two names that can be identified, one Valerius Messalinus might be described as an intimate of Tiberius, the other had a sister or daughter who was very friendly with Livia and a daughter or granddaughter who was the first wife of the Emperor Claudius (ll. 26, 30 notes). The presence of these persons lends some plausibility to the view that one purpose of the consilium was to facilitate the transfer of power from Augustus to Tiberius.

What the Alexandrian envoys said is more difficult to elucidate in view of the tattered text. A hint towards its interpretation can perhaps be found in Claudius' famous letter to the Alexandrians. The structure of his reply reveals the diplomatic way in which the Alexandrian deputation of eleven persons broached its city. First it presented a decree, then the delegates 'discussed at length on the task, directing attention to the goodwill stored up by the emperor towards them'. Next the delegates requested Claudius' acceptance of a number of honours, some of them explicitly recognizing his divinity. Only then did they come really to the point that lay nearest their hearts: especially the request for a city council. In the scene in our text nearly thirty years earlier things seem to have taken a similar course. The first speaker presents the decrees, and aims to secure the emperor's goodwill, but does not go beyond generalities. The second makes a request, which A. Momigliano suggests may well be permission to take some step forward in promoting the imperial cult in Alexandria. The suggestion is confirmed by analogy with Claudius' letter, and satisfies the antithesis of Timoxenus 'What you have granted to other persons, such a grant we ask you to make today to your Alexandrian subjects'; and it seems to suit the term *ἁποκρίσιον*. What is it, then, that Augustus interrupts to say he has seen? Possibly it might be the city of Alexandria itself, which as Octavian he had entered triumphantly more than forty years earlier. Momigliano suggests that the 'victory' of l. 51 might be a statue of *Victoria Augusta*, perhaps erected in Alexandria at that very time.

The text breaks and it cannot be discovered whether this was all that the Alexandrian delegation wanted. Yet it is not at all unlikely that the delegation went on to make more serious requests. Only two speakers have taken the floor so far, and a request for a city council, a *βουλή*, would supply a motive for the delegation's visit more solid and plausible than the payment of a few compliments: indeed, even if the delegation had come primarily to congratulate Livia and Tiberius (a motive that might be inferred from ll. 45-46), it might have proposed a serious end for itself as well. If so there are possibilities of an interesting *rapprochement* between this text and PSI 1160. Speculation on the personalities among the delegates cannot bring any certainty. Timoxenus is unknown from other sources. But one famous Alexandrian of this period called Alexander is known, the rich Jew called the 'alabarch', man of business to both Herod, Agrippa, and to women of the imperial house, and brother of Philo. No one was more likely than he to be *persona grata*; and if he is in fact the first speaker, a vision is conjured up of a society in Alexandria in which Jew and Greek are not yet at each other's throats. No doubt one would not expect to find a Jew participating in an embassy, the main business of which was to extend the bounds of the imperial cult. But this objection would not be a fatal one if the embassy's object went deeper. The suggested identification, however, can be no more than a possibility (l. 41 n.).

An important question remains unanswered: do these scraps of papyrus represent

a merely private piece of reportage or were they intended to have a wider circulation and a political purpose? And if the latter alternative is correct, to what class of literature should they be assigned? There are two lines of argument which suggest that this text is more than a private individual's copy. The first is based on the use of recto and verso of the same roll to carry material relating to the same theme, the relationship of Alexandria and Rome. The text on the recto contained at least three columns (it begins in the middle of the narrative, and part of a following column can be glimpsed) and may well have been more extensive; the speeches on the verso are reported at quite a generous length. As has been seen, the scribe in both cases is probably the same; and some at least of his errors seem to be those made in carelessly copying an exemplar. The second line of argument draws on the apparent analogy between the text on the verso and the so-called *Acta Alexandrinorum* of later date: the reason for thinking of these as a kind of pamphlet literature which passed from hand to hand in clandestine circulation is that specimens of them concerning different episodes in the relations between Rome and Alexandria have been found in many different places.

We know of one¹ similar text to that on the recto, namely P. Fouad 8, which recounted a visit paid to Alexandria by Vespasian after his nomination to the Empire, and his reception in the Hippodrome by the prefect Ti. Iulius Alexander. It seems as though the detailed recital of visits to Alexandria by great personages, such as members of the imperial house, might form one favoured theme of political pamphleteering: one might call this type the literature of *Autographes*, "public appearances," to use a term employed by Germanicus himself, when in one of his edicts he threatens that he will have to refrain from *ὑψαναμοί* if the people insists on treating him as a divinity. Though the text seems to be a straightforward piece of journalistic reporting, a certain editorial supervision has been exercised, if only in the insertion of notes of applause;² it is not clear, for instance, what remarks of Germanicus called for a burst of cheers at l. 24. It is worth noting that Claudius' allusion in his letter to Germanicus' frank addresses in Egypt was taken by the first editor to imply definite speeches still on record. For the text on the verso two lines of ancestors may be traced; the first, somewhat remotely, may be seen in Hellenistic confutations *περὶ προβαίων*: one such is recorded among the catalogue of works of Demetrius of Phalerum, Diog. Laert. v 80 (see H. Bloch on P. Col. Zenon ii 60). A second and more immediate ancestor is documentary record. The detailed accuracy of protocol in this text emerges even out of careless copying and vulgar Greek, and is fully confirmed by comparison with known documents. No doubt an official might have access to Roman records (Claudius' well-known letter was circulated for public display) or a prominent Alexandrian to the minutes made by the Alexandrian delegation for its own use (it was probably an

Alexandrian citizen who carried this copy to Oxyrhynchus). But such texts were not valued as documents for their own sake: they were valued for their promotion of a political ideal.

The point, however, of greatest interest in our texts is that they are practically contemporary with the events they describe. The latest acceptable dates for these texts, as has been already seen, is A.D. 50; and on palaeographical grounds one is tempted to put them quite close to Germanicus' visit. Here again these texts seem to be analogous to the *Acta Alexandrinorum*. If they do belong to that class of literature, they supply a concrete example on which to base the view already ably argued by H. Musurillo in his collection of the *Acta* that the latter were originally written at the same time as the events they describe, even though our surviving copies are of later date. If they do not belong to the *Acta* literature as such, they might still have formed a model for them. One difference, that of tone, is readily apparent: the *Acta* are anti-imperial and deal in trial scenes, not embassies, martyrdoms rather than exchanges of courtesies. In our texts, the relation between the two sides seems still to be friendly or at least neutral: there has been no break yet. Whether the possibility of a worsening of such relations, such as seemed imminent after the Jewish pogrom in Alexandria under Gaius, and the desire either to encourage or to prevent a break is the occasion for compiling and circulating the present text must remain a matter for speculation.

Recto

1.]

[α] ἐξηγήτης ἐπέδωκ' αὐτῷ αυτοκρατορὶ ἀμφο[τέρα]
 τα ψήφισματα οὐ αυτοκρατορὶ εἰς πεμψ[θε]ς
 ὑπο τοῦ] τ[α] ἱερῶς ἀδρες Αλεξανδρ[ε]ις
 [α] οἱ οὐλοὶ ἐφώνησαν οὐα κῆρ ἐπ' ἀγαθῶν
 5 [δ]εξή τῶν ἀγαθῶν οὐ αυτοκρατορὶ περὶ πολλῶν
 [μεν οὐν] ποιησάμενοι ἀδρες Αλεξο[δ]ρ[ε]ις
 [δ]ιαλεχθῆναι μὲ νῆμεν ἀνασχέσειν ἢ σταν ἐπιτελε-
 [σ]ῶ τα πρὸς ἐκαστῶν τῶν ἐπιστήγιτομικῶν τότε ἐπι-
 [σ]ημῶνται εἰς πεμψθεῖς ὡς εἴη[ν] ὑπο τοῦ πατρὸς
 10 [ε]πι τοῦ καταστρησάσαι τὰς περὶ θάλασσης ἐπαρχίας
 [ε]χῶν χαλεπώτατον προσηγῶμα πρὸτον μὲν δια τῶν
 πλῶν καὶ δια τοῦ ἀπεισάσαι πατρὸς καὶ μῆμης
 [κ]αὶ μητρὸς καὶ ἀδελφῶν καὶ τεκνῶν καὶ οὐκῆρ []

¹ G. Bräuncker has recently identified the poem of Vespasian's speech on this occasion in a *Venus papyrus*, an even closer parallel to our recto text.

² Pointed out to me by N. Lewis.

dated, yet it would be natural to put it also in A.D. 12, and if so the Alexander of our papyrus and Philo's dialogue may be identical. The latter could not then be Tiberius Iulius Alexander, as I argued, following Pohlenz, in *JRS* 1956, p. 56; while both Philo's and Lysimachus' reference to him as 'Aunuculus et simul socer' (p. 123) stand in the way of identifying him with Alexander the alabarch.

42-43 η $\pi\acute{o}\lambda\iota\varsigma$, i.e. Alexandria. Space is too short to restore an initial $\Pi\lambda\epsilon\iota\sigma\theta\acute{\eta}\lambda\omicron\varsigma$. Probably an abstract should be restored here, to be construed as partitive genitive with a future participle . . . $\kappa\alpha\iota$ or even . . . $\eta\eta\varsigma$ see possibilities. The $\sigma\tau$ of $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$ are not entirely satisfactory, but there seems to be more than $\sigma\alpha\rho\alpha$ $\eta\eta\eta$ (which leaves a superfluous α). Perhaps $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$ (see) and $\alpha\rho\sigma\iota$ (see) 44, participles with η $\pi\acute{o}\lambda\iota\varsigma$, should be restored rather than two infinitives.

45-46 Possibly Γ $\delta\epsilon\iota\mu\iota\sigma\theta\acute{\eta}\varsigma$ $\delta\epsilon$ $\kappa\alpha\iota$ $\Lambda\beta\epsilon\lambda\alpha$ [$\Sigma\beta\alpha\rho\sigma\tau\omicron\varsigma$]. The following restoration is very uncertain.

49 $\delta\upsilon$ is clear and the other letters plausible, but the construction at the beginning of a clause (unless $\mu\epsilon\tau\alpha\delta\acute{\epsilon}$ = $\delta\epsilon$ $\kappa\epsilon\iota\tau\alpha$) is obscure. After $\tau\epsilon\lambda\epsilon\iota$], possibly $\eta\eta\eta$ (i.e. $\tau\omicron\iota\varsigma$ $\delta\eta\mu\epsilon\tau\epsilon\tau\omicron\varsigma$) or $\sigma\tau$ ($\tau\acute{\alpha}$ $\delta\epsilon\iota\mu\alpha$).

50-51 $\delta\upsilon\sigma$ $\delta\epsilon\iota\mu\alpha\tau\omicron\varsigma$ $\delta\epsilon$ $\epsilon\gamma\gamma\alpha\sigma\tau\omicron\varsigma$ is suggested by S. Weinstock, assuming the traces between σ and δ to be accidental. Therafter $\delta\epsilon\iota\sigma\theta\acute{\eta}\mu\epsilon\mu$ $\delta\epsilon$ $\sigma\iota$, followed by a subjunctive, suggests itself. After $\sigma\iota$, possibly θ , α , or β ; a missing letter; then κ or σ , followed possibly by σ or $\epsilon\upsilon$. $\delta\epsilon\kappa\omicron\lambda\omicron\upsilon\theta\acute{\eta}\varsigma$ cannot be read.

52 ρ]: I do not know how to interpret the semicircle after σ . It resembles no known abbreviation, and is most like the parentheses used to mark a deletion. The ends of the semicircle do not touch the edge of the papyrus, so that it is not a deletion of a word run in from a previous column. In any case the space that follows indicates that Alexander's speech has come to an end. It therefore seems best to emend $\epsilon\lambda\epsilon\upsilon$ to $\epsilon\lambda\theta\omicron$, and to suppose these words to be a remark made by Augustus. The congratulations $\epsilon\sigma\tau'$ $\delta\gamma\alpha\theta\acute{\theta}$ of l. 53 might be from the lips of the Alexandrian delegates; more probably they are the applause of bystanders (cf. Josephus' account of the audience of the Jewish embassy, *EJ* ii 6, 1, $\mu\epsilon\tau\alpha$ $\mu\epsilon\tau$ $\tau\omicron\upsilon\varsigma$ $\pi\alpha\rho\iota\sigma\tau\omicron\upsilon\varsigma$ $\tau\acute{\alpha}$ $\gamma\iota\omega\delta\alpha\iota\tau\omicron\varsigma$ $\alpha\lambda\theta\acute{\eta}\varsigma$ $\epsilon\sigma\tau\eta$, $\sigma\iota\mu$ $\delta\epsilon$ $\tau\omicron\iota\varsigma$ $\phi\acute{\iota}\lambda\omicron\varsigma$ $\alpha\gamma\iota\alpha\mu\epsilon\tau\omicron\varsigma$ $\Lambda\gamma\kappa\iota\omega\varsigma$).

54-55 At the beginning of l. 55, e.g. ($\delta\epsilon\lambda\omicron\upsilon$) $\tau\omicron\varsigma$ or ($\rho\alpha\lambda\iota\theta\omicron\upsilon\varsigma$); what follows does not seem to be $\epsilon\theta\epsilon\lambda\omicron\upsilon\sigma\tau\omicron\varsigma$. At the beginning of l. 55 presumably comparative adverb to follow $\alpha\acute{\iota}\delta\epsilon\alpha$ and participate in dative, e.g. $\alpha\acute{\iota}\delta\epsilon\alpha$ ($\rho\alpha\lambda\iota\theta\omicron\varsigma$) $\epsilon\lambda\chi\theta\acute{\eta}\mu\epsilon\mu\omicron\varsigma$. $\delta\omicron\mu\eta$ calls for a feminine correlative $\tau\omicron\upsilon\sigma\sigma\iota$ $\tau\eta\eta$ and a feminine abstract, for which there does not seem to be room; if $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$ is emended to $\delta\upsilon\sigma\iota$ (e.g. as $\sigma\alpha\rho\alpha$ $\chi\acute{\alpha}\rho\iota\theta\eta\sigma\tau\omicron\varsigma$), then a verb is required. $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$ (which could be read $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$) is perhaps better emended to a verbal form, $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$ or $\sigma\alpha\rho\alpha\rho\tau\omicron\varsigma$.

56 $\sigma\eta\mu\epsilon\tau\omicron\upsilon$: the last letter is corrected to σ from α . L. $\eta\mu\epsilon\tau\epsilon$.

57 ($\delta\epsilon\mu\epsilon\tau\omicron\upsilon\sigma\tau\omicron\varsigma$): for the use of the aorist participle instead of the future when expressing purpose, cf. A. Wiltschko, *Ελληνιστ.* (1956) 123 seqq.

59-61 L. $\delta\lambda\theta\acute{\eta}\varsigma$, $\eta\eta\sigma\eta$. [$\tau\eta\lambda\eta\eta$] seems a probable restoration in view of $\epsilon\pi\omicron\sigma\epsilon\upsilon\sigma\tau\omicron\varsigma$. L. 60 clearly calls for emendation and in l. 61 the scribe has himself altered, though apparently without deletions, the last two letters of $\epsilon\pi\omicron\sigma\epsilon\upsilon\sigma\tau\omicron\varsigma$, and has then altered several letters at the end of the line. The easiest treatment is $\tau\acute{\alpha}$ δ' $\delta\lambda\theta\acute{\eta}\varsigma$ [η $\pi\acute{o}\lambda\iota\varsigma$] (so S. Weinstock) $\delta\iota\alpha\sigma\tau\omicron\upsilon$ $\sigma\alpha\theta\acute{\eta}\varsigma$ $\eta\eta\sigma\eta$ $\eta\eta\epsilon\mu\epsilon\tau\omicron\upsilon$ [$\tau\eta\lambda\eta\eta$] $\epsilon\pi\omicron\sigma\epsilon\upsilon\sigma\tau\omicron\varsigma$ $\tau\omicron\chi\eta\tau\omicron\varsigma$. $\alpha\delta$ $\delta\epsilon$ $\mu\epsilon\lambda\acute{\eta}\sigma\tau\omicron\varsigma$) . . .

2436. MONODY WITH MUSICAL NOTATION¹

15.8 x 13.5 cm.

Early second century Plate

I. The Text

Parts of two columns from the foot of a roll. Of the left-hand column only a few letters survive, but there are about 11 cm. (56 to 38 letters) of the beginnings of lines in the second column. The text, though written continuously without colometry, as seems to have been customary in musical copies. There is *aisthesis* of the last two lines. The writing is on the recto of the papyrus, which is formed of two kollemata, and shows three joins. On the verso are parts of two columns of a magical spell of the second to third centuries.

The hand which copied the text wrote with a fine pen and easy informality. His small, well-rounded letters, both their shapes and their finals made with easy elegance, are reminiscent of the second hand found in 841, and should probably be assigned to the same period as that hand, namely the end of the first century or the early second century. There is a tendency for the scribe to form letters into word groups. Occasionally his writing lapses into cursive forms with ligatures (e.g. $\epsilon\alpha$; $\lambda\lambda$ as in ii 4), and once he seems to have made an error in copying (ii 6 note). There is no punctuation, not even a paragraphus in the text. The musical notation, both of pitch and rhythm, was added by a second and much rougher hand above the line. At one or two places (e.g. ii 5, 6, a diseme over a short syllable; ii 5, 12, similarly, though the diseme is placed over a consonant) the notation seems to be out of phase with the text.

Col. ii contains a monody (1 $\phi\acute{\alpha}\delta\alpha\sigma$, 3 $\eta\delta\eta\tau\epsilon\lambda\omicron\sigma\eta\sigma\tau\omicron\varsigma$ $\delta\upsilon\sigma\iota$) addressed to a chorus which is bidden to dance. The view to be taken both of the genre of this text and its metrical character depends on the restorations adopted for the right-hand side of the column. It is therefore important to establish, if possible, the length of line. From the point of view of sense there are no restorations which impose themselves. External considerations suggest that a considerable amount of text may have been lost. The lines of the Oslo papyrus² (accepting the editors' restoration of l. 9) are about 21-22 cm. long; the Christian hymn in 1786 has a line of over 30 cm.; the Berlin musical papyrus (S.B. Berlin, 1918, 763 fl.) preserves 17 cm. of writing at its greatest extent, perhaps a half of the width. Seemingly the convention in a musical score was a length of line much greater than the 15-16 syllables of the hexameter, the longest line otherwise normally found in literary texts.

Consequently the only means available for restoration are metrical. Of the first

¹ Responsibility for the transcription and account of the text rests with E. G. Turner, for the account of the music with R. P. Winnington-Ingram. But we have consulted on all difficult points.

² P. Oslo Inv. 1413 A and B (*Symbolae Osloenses* xxxi (1955), 1-87), hereafter cited as Oslo A and B.

five lines ll. 3-5 are iambo-trochaic movement (and this is not excluded for ll. 1-2); the evidence from word-ending may be reinforced by the notation at the points where *lekythia* seem to end: in l. 3 *μᾶλλον ἠνέκνησ' ἔγώ* and l. 4 *τῶν κακῶν χορεύσατε*, for at both endings the last syllable bears two notes, one of which has the diseme mark. Possibly the hyphen at l. 2, 1 followed by the space in the text should also be treated as evidence of a phrase ending; but it is hardly a reliable indication, since at l. 5 *ἄβρη* /3 two musical notes with hyphen are the musical treatment corresponding to a metrical lengthening by position before *μν-*, and almost certainly therefore not the close of a metrical phrase. The *lekythia* already mentioned could be taken to be straightforward catalectic trochaic dimeters. But not all the preserved lines will allow of this construction, and restoration makes even one of the pair uncertain. The restoration *[ἐμ]ῶν κακῶν* in l. 4 would give an acatalectic iambic dimeter; to restore *ἀπαλλαγῆναι τῶν κακῶν χορεύσατε* in the same line (the restoration is possibly rather long, but cannot be excluded) would give an iambic trimeter. That trimeters might be sung instead of recited is known from Oslo B, and no doubt trimeters could be restored here throughout if it is assumed that at least as much of the text is lost as is preserved.

At l. 6 the movement becomes more complex, reflected in the abundant rhythmic notation. In l. 8 there are certainly three successive cretics, and this cretic chain probably began in l. 7, perhaps even in l. 6. It does not seem necessary to assume that a new subject or even a new poem begins at l. 6, for a cretic series may easily intrude into either iambs or trochaics by syncope. These general considerations are supported by the interpretation of the rhythmic notation given on p. 118, in which the use of the *leimma* is taken to indicate that the length of the syllable concerned is 'prolonged' to three *χρόνοι*, and the metre is iambic. If the metre of the more lyrical section ll. 6-8 is iambic, it is likely that the preceding ll. 1-5 have also a principally iambic base. One may compare the sandwiching of 3 iambic metra between 5 preceding and 4 following such metra synocopated into cretics which are found in B (= Powell, *Collectanea Alexandrina*, p. 192, no. 22, cited also below, p. 118). But it does not seem possible to proceed from this to any systematic reconstruction of ll. 1-5. The rhythmic features of ll. 6-8 are analysed further below, p. 118.

As to what the verses are, three genres seem to be worth consideration: (1) a Hellenistic or even Roman music-hall scena; (2) a dithyramb, whether late classical or Hellenistic; (3) a pre-Hellenistic lyric, in which case the most probable supposition might be a lyric from a satyr-play.

(1) and (2) might seem, *prima facie*, the more plausible guesses, and they will be discussed first. For either of them the singer might be identified from *ἠνέκνησα* as Niobe, if a woman, Priam if a man (cf. Eur. *Hec. 650 ὠ ἀνέκνησάρα Πριάμου*). The fate of Niobe was a favoured imperial theme (evidence collected by Lesky in *R.E. s.v.*), and Timotheus wrote a famous dithyramb with this title. Certain metrical features might seem to favour this hypothesis: (a) l. 3 in *ἠνέκνησα ἔγώ*, though the first vowel must be elided for the metre, it is given a separate musical note. (b) l. 2 *Ἀρεῶς* is treated

musically as a trisyllable. (c) In l. 7 hiatus is tolerated between the close of *-λάσσειναι* and interjectory *ἦν* (if that is the right restoration). (d) *1. 8es* in l. 7 is treated as long in the musical setting. On closer inspection, however, (a) (b) (d) show only that the musical setting treats the rhythm differently from the poet, and are no bar to the view that the words are of much earlier date than the music (for two musical notes when the vowel is elided cf. Oslo B, l. 16 *ἄ ἀμοῦ*) and in the case of (c), the hiatus may perhaps be accounted for by postulating a strong break (Timotheus fr. 3 Bergk *ἦν ἀρεῶς ἠδὲν ἀνέκνησ'* may not be a parallel for hiatus at the cretic, for correction may be involved). The points advanced¹ are not therefore decisive; and against the hypothesis of a music-hall scena is to be set the fact that there is not as yet among the papyri any immediate parallel of Hellenistic or Roman date for a dramatic composition with chorus present: while the metrical system seems to be more complex than usual for these late compositions. Similarly the dramatic element weighs against the theory of a dithyrambic composition.

The third theory, that of a satyr-play, is therefore worth consideration. It is at any rate an arguable case. Metrically, the lines can be compared with some of the choral intrusions in the *Ichneutae*, e.g. the runs of cretics among iambs in ll. 324 ff. The presence of goatherds, cowherds, shepherds, and maenads need occasion no surprise in such a context. Suppose *μῦν* of l. 3 to be completed as *Πριάμου*, the remark becomes the kind of humorous aside appropriate in a satyr-play in the mouth of Silenus, who enjoyed a larger paternity than Priam. He might therefore be half-scolding, half-thinking aloud before his family of satyrs (cf. *Ichneutae* 139 ff., *Cyclops* 81 ff.), who also constitute the chorus. This might justify the restoration *παῖδες* in l. 6. The reference to Priam would not necessarily put the scene in the Troad, though there might be a humorous appropriateness in such a location, and one might think even of such a title as the Sophoclean *κρίσις σατυρικῆ*, if that is rightly understood of the Judgement of Paris and not the *ἔπλων κρίσις*.² But it must be remembered that a satyr play could also be Alexandrian.

If this is a just view of the matter, and the text is classical but the music that of a later epoch, then the papyrus seems to be part of another such book of extracts for singing as the Oslo papyrus, a book in which soloists exploited the classics in the way suggested by such inscriptions as that of Themisio *μύθων καὶ πρῶτον Εὐφραιτίδων Σοφοκλέα καὶ Τυρῶθεον ταυτῶ μελοποιήσαντα* (cf. *Symbol. Osloenses*, l.c., p. 27; H. Latte, *Eranois* liii (1955) 75-76).

¹ I do not add the linguistic use involved in *μᾶλλον ἠνέκνησα*, 'I had more children than'.

² Miss A. M. Dale suggests another location in mythology, that the singer is Althaea, resolved to revenge herself on Meleager (son of Ares according to the tradition in Apollodorus 1. 8. 2 and certain other authors), and that the *μυθός* of l. 6 is the fatal brand, the burning of which killed Meleager.

II. The Music

(1) *The melodic notation*

The notes employed are set out below, together with conventional modern equivalents:

Col. i	f	g	a	b	e'				
	R	φ	ο	ξ					
Col. ii	g	a	b ^b	b'	c'	d'	e'	f'	g'
	φ	c	ρ		μ	ι	ζ	ε	υ
			ο	ξ					

There can be no serious doubt about any of these notes. The form of R (ii 2, 3 and 4, 1) is closely similar to that of Oslo B, 17, 3; the three examples in 1786 are more regular, but that at the end of l. 3 shows how the form in our papyrus may have developed. The note here represented by υ is described in Alypius (e.g. 369, 17 J) as *ω τετράγωνον ὄπτιον*, but it occurs in a rounded form in the Berlin Paeon (P. Berl. 6870). The form here is flatter and more carelessly written, but the intention is unmistakable (cf. ii 2, 6-8).

All these notes are found in the Hypolydian *tonos*, including the tetrachord *σνημημένων*. In col. ii ο (*παράμηση*) and ρ (*πρώτη σνημημένων*) each occur twice, but μ (*παράμηση σνημημένων*) is far more frequent than ξ (*πρώτη διελευνημένων*). It seems less artificial, therefore, to regard col. i as written in the Hypolydian *tonos*, but col. ii in the Lydian, with two transitory modulations at the fourth to the Hypolydian (at 4, 7 ff. and 6, 14 ff.). We can compare the scale of Oslo B.

The Lydian notes of col. ii constitute a complete diatonic octave from g to g' (with b^b), equivalent to the D octave in the natural key (compare the scale of Seikilos); the substitution of οξ for ρμ produces the G octave in the natural key. The melody is too fragmentary and the rhythmical interpretation at many points too uncertain for any reliable conclusions to be drawn concerning the tonality (or tonalities) of the piece, and it is perhaps better at this stage to refrain from speculation. The most interesting melodic feature which survives is the florid treatment of *χορδούσασε* in ii 4, which may have been a musical cadence.

A sufficient number of words has been read together with their notes to establish the important fact that the melody pays close regard to the word-accent.¹ (This relationship can conveniently be studied in the transcription into staff notation.) Of the basic principle that no note given to an unaccented syllable should be higher than the note (or highest note) of the accented syllable there are only two apparent breaches: ii 5, 10-13 and 8, 11-14, and in the former case the interpretation is doubtful (see critical note ad loc. and p. 118 n. 1). In a number of acute-accented words the accented syllable has a note (or notes) higher in pitch than those of the other

¹ The evidence of other musical documents is reviewed in *Symb. Osl.* xxxi 64-73.

syllable(s): ii 3, 5-7 (*θύω*), 4, 7-13 (*χορδούσασε*), cf. 6, 1-3 (*εΐ τις*), 6, 12-13 (*ἔτι*), 6, 14-19 (*δελφείρα*), 6, 20-21 (*ισυρή*, if rightly so accented), 7, 9-12 (*αἰδέσθω*); probably also 7, 1-4 (*λάσσερα*) and 8, 5-10 (*βουκόλος*); possibly 6, 7-8 (? *στέγας*, but see below). Of the two circumflex-accented syllables (*μᾶλλον* in ii 3 and *κακῶν* in ii 4) neither is set to a descending pair of notes, but the sample is small. There is no clear sign of that subordination of a grave-accented syllable (and of intervening unaccented syllables) to the next following acute or circumflex which we find in the Delphic Hymns. At. ii 6, 9-11, if *θόσους* were read, the melody would be in disregard of the acute accent; reading *πυροῦς*, the accented syllable bears the higher note, but a note which is also higher than that of the acute accent of *ἔτι*.

This evidence would suggest a date for the melody later than the second century B.C. (Delphic Hymns), but earlier than the second century A.D. (assuming the music of the Hymns of Mesomedes to be genuinely of that date).¹ In the degree and nature of its observance of the accents our melody falls broadly with Seikilos, the Hymn (or Hymns) to the Muse, the Berlin Paeon, and the Oslo pieces, but none of these, unfortunately, is dated.

(2) *The rhythmical notation*

This brief papyrus exemplifies all the five symbols known to us from other musical documents.² Two of these, (i) the hyphen and (ii) the double-point or colon,³ are of uncertain interpretation and may have a melodic rather than a rhythmical significance. (i) The hyphen occurs four times, written under notes belonging to a single syllable: the hyphen at ii 4, 9-10 may be intended to embrace the three notes 8-10.⁴ There are three cases in which more than one note is given to a syllable without a hyphen being used (i 2, 3-4; ii 3, 6-7; ii 6, 18-19), and ii 6, 7-8 could be such a case. (ii) It was observed by R. Wagner (*Phil.* lxxix, 207) that, in the Berlin Paeon and the Oxyrhynchus Christian Hymn, a double-point is often found preceding a group of notes belonging to a single syllable and not linked with a hyphen.⁵ The two certain occurrences in our piece (i 2, 2; ii 6, 17) both fall into this class. It is not impossible that the lower dot of such a double-point has been lost at ii 3, 5 preceding the third instance of a group of notes set to a single syllable without hyphen.

The other three symbols are (iii) the diseme mark, (iv) the dot (*σσημηλί*), and (v) the leimma. It is only in ii 6-8 that (iii) and (iv) are employed regularly and that (v) is employed at all.

(iii) Disemes throughout relate to the syllable and not to the note. Where two notes

¹ But see M. I. Henderson in *New Oxford History of Music*, i 371-3.

² Cf. *Symb. Osl.* xxxi 35-42, 73-87.

³ This term has been used in some earlier discussions, but, since it has technical senses both in ancient metric and in modern punctuation, it is perhaps better avoided.

⁴ See *Symb. Osl.* xxxi 76 for possible examples of such a triplet rhythm in the Berlin Paeon. Otherwise the group should be rhythmized: $\text{J} \overline{\text{J}} \overline{\text{J}}$ which is also paralleled in the Paeon and in the Christian Hymn.

⁵ Cf. *Symb. Osl.* xxxi 87 (and n. 1).

are given to a long syllable, the diseme (if used at all) is generally written over the second note (but contr. ii 4. 12-13). The instances in col. 1 lack metrical context. In col. ii 1-5 it is not yet clear on what principle disemes are employed in connexion with some long syllables and not with others.¹ For a similarly selective use, in an iambic context, we can compare Oslo B. (iv) Dots are, except in ii 6-8, of infrequent occurrence (they are virtually absent from Oslo B). We cannot say why dots should have been used at ii 3, 5 and 4, 7 and not in other similar cases. Two possibilities must be borne in mind: that the dot is (a) an accidental blot, (b) the upper dot of a double-point of which the lower dot can no longer be read (see above on ii 3, 5-7).

(v) The lambda which occurs frequently in ii 6-8 (and only there) cannot be interpreted as a note of the melody without involving fantastic difficulties. There can be no doubt that it is the symbol of the *leimma*—a rest or protraction. It is interesting that we have it here in the angled (and doubtless original) form known to us from Anon. Bell. 97-102 and the MS. Hymns of Mesomedes and not rounded (as in P. Berl. 6870 and 1786) or flattened (as in Oslo A). Its function seems to be that of protracting the preceding note. This can be seen most clearly in the identical patterns of 7, 1-4, 7, 9-12, 8, 11-14, where, above a cretic text, we find: $\times \bar{\lambda} \times \bar{\lambda}$. We suggest that these are iambic metra with the first short syllable 'suppressed'. Instead of using the triseme mark (as found in Seikilos), the composer employs the *leimma* (as in the Hymns of Mesomedes) to indicate a prolongation. It may have seemed more logical to attach the diseme to the second element, since $\times \lambda$ is equivalent to $\times \bar{\lambda}$, or it may have been a matter of indifference (cf. 6, 9-10), since both symbols together represent a single note. The $\sigma\tau\gamma\gamma\sigma\tau$ indicates that the second half of the metron is regarded as the arsis; it is applied to the long syllable only, as in Anon. Bell. 97. There is no strict parallel to this scheme of notation, but it is perfectly intelligible and reasonably plausible. If this interpretation is correct, these 'cretics' are of the same character as those on which the anonymous writer (?Aristoxenus) of 9 comments, where the $\lambda\epsilon\tau\epsilon$ is $\sim \cup \cup$, but the rhythm is $\delta\delta\epsilon\kappa\epsilon\upsilon\lambda\omicron\varsigma \delta \kappa\alpha\tau' \iota\alpha\mu\beta\omicron\nu$, the first long syllable having the value of three time-units.²

Applying the same principles of interpretation to the remainder of ii 6-8, we obtain the following results:

6, 1-4. The iambic metron is replaced in the $\lambda\epsilon\tau\epsilon$ by a 'spondee'. The scheme to be expected is $\times \bar{\lambda} \times \bar{\lambda}$, but the dot is read over 6, 3 and not over the diseme of 6, 4.

6, 5-8. The $\lambda\epsilon\tau\epsilon$ is probably $\cup \cup \cup$. It is not clear why a dot should be placed over 6, 5.

¹ In ii 5 a note with diseme is twice found over a short syllable of the text (assuming that 5, 12 belongs to the second syllable of $\mu\epsilon\mu\epsilon\upsilon\sigma\epsilon\upsilon\sigma\epsilon\upsilon\sigma\epsilon$). It looks as though there may have been an error of copying: either the disemes have been placed over the wrong notes or the notation has got out of phase with the text. It is far from clear, in any case, to which syllables the notes 11-13 are intended to belong.

² It is worth noting that Aristides Quintilianus 26. 21 J places the thesis before the arsis in his analysis of the $\delta\delta\epsilon\kappa\epsilon\upsilon\lambda\omicron\varsigma \sigma\alpha\tau' \iota\alpha\mu\beta\omicron\nu$.

6, 9-13. The group is closely analogous to the 'cretics' already studied, but the final long syllable is resolved, and the dot placed over the final note.

6, 14-19. 15 belongs to the first syllable of the 'cretic'; the last syllable is set to two notes.

6, 20-22; 7, 5-8; 7, 13-17. The rhythmical interpretation is still obscure.

8, 1. This could be the end of a 'cretic' similarly treated.

8, 2-4. The traces of 3 are consistent with a lambda, and this may well have been a similarly treated 'cretic'.

8, 5-10. The analogies suggest that the rhythmical symbol at 6 is a diseme rather than a dot. 8-10 are not easily read (see critical note), and corrections seem to be involved. It is perfectly possible that the last syllable of the word was set to three (or even four) notes, cf. ii 4, 8-10.

The transcription of col. ii into modern staff notation includes all notes that are read with plausibility, illegible notes being indicated with a mark of interrogation. The time-values given are in some cases conjectural. Lacunae in the line of melody are indicated with square brackets only in those cases where the existence of a gap is not immediately apparent. Some fragments of text not associated with notation have been omitted.

NEW CLASSICAL FRAGMENTS

1 ]ογα . ττ[]η . . η ψαδ-ω δδ

2  [.]ν. δ δδ μο[]με ϩ-ρα-ως 'Υ-μνη[

3  μου μάλ-λον ἠδὲ κρησα δ-γυῖ σκευ-σο[

4  δα-αλ-λα[]ῶν κα-κῶν χο-ρεῖ-σα-τε . [

5  σφι μ[]δ . θη-τε μνη - μο - νεῦ-σα - τ[ε

6  εἰ τις κα-τὰ στέγης σφρ- οῦς ἔ-τι λεί - πε-ται, συ-ρ-έ, πα[ί]θες

7  λῶσ - σε-ται' φη, σ[α] - δεσ αἰ - σῶ-λων και γῆος ο[

8  πρε ποι[μ]έν[ε]ς; βου - κό-λοι μας - εἰ-δες ῥ[η]

ADDENDUM to P. Oxy. XIX 2217 and XXIII 2398

2437. CALLIMACHUS, 'Εοιάη

The isolated scrap published below represents yet another manuscript of the *Hecale* of Callimachus. It contains parts of some of the same verses as 2217 (indicated by half-brackets) and 2398, which resembles it in being the top of a column, but the combined contributions of all three do not by themselves provide any basis for conjecture about the tenor of the passage, though a guess may be hazarded on the basis of the two lines which may be completed with the help of ancient quotations.

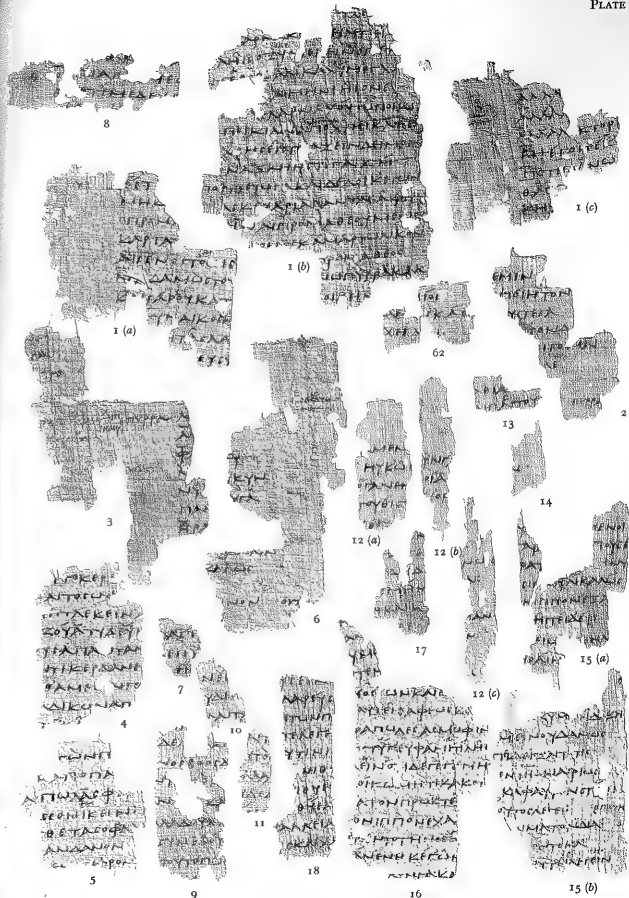
The writing is a smallish round uncial of about the same date as 2376. The two accents may be by the same hand as the text.

] <td>γαστήρι μόνον ἔ]χομι κ[ακῆς ἀλκυῖα λιμοῦ</td>	γαστήρι μόνον ἔ]χομι κ[ακῆς ἀλκυῖα λιμοῦ
]χευθ[	]βου μοχ[]χευδο[
]εστονεδ.[	δ]λλ' εσαλ[]ει, γουεδ.[
]νοταγ.[	. δ. ακ[]νον παγ.[
5]ῶνοσαπ[	καὶ κρῖμον (κεκε)ῶνο,ς ἀποστέφανος ἔραζε
]εστ[	.]ληγε[]νη]ς ἐπ[έ]σεται, κηλ.

1 Callim. fr. 346 3 [.] the lower left-hand arc of a circle, off the line, with a slightly curved stroke descending to right from its upper end; not ε, perhaps a damaged ο or ω 4 Of γ only the cross-stroke, of which the right-hand end dips slightly, and a couple of dots representing the upright [.] slightly below the general level ink resembling the left-hand end of a 'short'; above it in the interlinear space the left-hand side of a circle 5 Callim. fr. 260, 46

2 I do not see the point of the accent. The third person of ἔγω would hardly be provided with it and the contracted form of (-)εγε would not be distinguished by its means. (Only γε- forms are hitherto attested for Callimachus.) Remoter possibilities can be thought of but are not worth discussion.

3 If what is being said is that the speaker got (asked for, or the like) just what kept body and soul together, perhaps the proper articulation is ἄνωρ, i.e. ἄνω.







42
 43
 44
 45
 46
 47
 48
 49 (a)

49 (b)
 50
 51 (a)
 51 (b)
 51 (c)
 51 (d)
 51 (e)
 51 (f)
 51 (g)

52
 53 (a)
 53 (b)
 53 (c)
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66



ΥΧΑΛΥΚΤΩΝ

ΕΑΚΑΛΑΓΓΟΝΥΙΟΝΙ
ΕΑΤΙΣΑΛΩΝΟΥ
ΥΝΕΥΕΣΕ
ΝΙΤΗΝΑΙΔΕ
ΑΒΙΑΧΕΙΛΑΟΙΔΑΙ
ΥΝΟΥΗΙΟΥΤΗ
ΥΑΟΝΤΕΟΔΕ
ΟΙΟΥΤΗ

55 (a)

56

57

58

ΝΑΡΗ
ΕΡΚΕΝΑ

59
ΝΑΥΧ
ΠΑΡΟΚΗ
ΑΡΑΛΟΝΤ

55 (b)

60 (a)

60 (b)

54
ΟΥΤΑΝΕΥΟΙ
ΑΙΑΝ
61 (a)

61 (b)

62 (a)

62 (b)

63

66

61 (a) ENFOC

61 (b) ANECCANOI

62 (a) INTAI

62 (b)

65

67

76
77*

70

72

73 (a)

73 (b)

74

77**

77**

77**

73 (c)

75

77 (a)

77 (b)

77**

73 (c)

75

78

77 (a)

77 (b)

KARNSO
 NOTAM
 ANANHECEJEFONCKA
 81 80 82
 83
 84
 85
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 112

Handwritten notes in the top left margin, including the number 4.

Handwritten notes in the middle left margin, including the number 5.

Handwritten notes in the lower middle left margin, including the number 6.

Handwritten notes in the bottom left margin, including the number 1 (a).

Handwritten notes in the bottom left margin, including the number 1 (b).

ΕΚ ΤΩΝ ΜΕΙΤΟΤΑΙΣ ΧΡΟΝΕΙΣ
ΑΠΟΡΕΤΤΑ ΤΥΡΕ ΤΑΛΙΑ
ΜΟΜΕΝΙ ΑΥΤΩΣ ΕΑΤΕ ΗΘΟΑ
ΒΟΘΟΜΙΛΙΝΕ
ΑΠΑΓΚΡ ΤΗΣ
ΑΡΧΕΣΤΑΤΕΑ ΚΕΝΕ
ΑΥΤΑΡΕΛΑΙΣ ΚΟΝΕΣ
ΡΑΕΚΟΝΤΑΙ ΑΥΤΑΙ
ΔΟΣΑΜΑΧΗΤΩΝ ΜΑΔΟΛΙΤΑ
ΑΣΕ ΠΗΝΣΟΙΣ ΤΡΟΣΑΦΡΟΔΙ
ΘΑΛΟΙΤΕΦΑΘΝΙΚΙ
ΜΥΧΑΙΩΝ ΟΣΙΑΝ

ΟΕ ΝΚΕΛΕΥΕ Ν
ΑΙ ΕΣΤΟ ΔΥΝΑΤΩΝ

ΕΥΕΥΣΑΝΟ
ΕΛΟΝΤΙ
ΑΥΤΟ

ΜΑΒΕΛΗΤΕΡΑΝΙΩΡΕΣ
ΤΕΡΟΣ ΜΕΚΕΤΕΡΑΝΙ
ΠΙΣΤΕΙ ΙΔΕΙΑ
ΑΥΤΗ
ΑΥΤΑ
ΙΤΩΝ

ΕΝΕ
ΥΤΩΝ
ΗΤΕΡΕ

2432

2494

2426

3

1 (b)

2434

